

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, MAY 23, 1885.

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DRURY LANE THEATRE.

AUGUSTUS HARRIS, LESSEE AND MANAGER,

CARL ROSA OPERA COMPANY.

LAST WEEK BUT ONE.

THIS EVENING (SATURDAY), May 23, at Eight (last time but one), "MANON."

"MANON," M. MASSENER's brilliantly successful Opera, will be performed, for the Eighth time, THIS EVENING (SATURDAY), May 23, at Eight o'clock.—Last time but one.

"NADESHDA" and "MANON," two of the most successful Operas ever produced.—Last week but one.

POSITIVELY THE LAST WEEK.

NEXT WEEK'S PROGRAMME: WHIT-MONDAY, May 25 (last time), "BOHEMIAN GIRL;" M^{me} Georgina Burns and Mr Joseph Maas. TUESDAY, May 26 (last time), "CARMEN;" M^{me} Marie Roze and Mr Ben Davies. WEDNESDAY, May 27 (last time), "NADESHDA;" M^{me} Alwina Valleria and Mr Barton McGuckin. THURSDAY, May 28 (last time), "MANON;" M^{me} Marie Roze and Mr Joseph Maas. FRIDAY, May 29 (last time), "MIGNON;" M^{me} Julia Gaylord, Mr F. C. Packard, and M^{me} Georgina Burns: conductor—Mr Carl Rosa. SATURDAY, May 30 (only time), "MARRIAGE OF FIGARO;" M^{mes} Marie Roze, Julia Gaylord, and Georgina Burns: conductor—Mr Carl Rosa.—Last Night of the Season.

ROYAL ALBERT HALL.

A BALFE MEMORIAL CONCERT, consisting entirely of Selections from "THE TALISMAN," and from his other popular works, will be given on WEDNESDAY, June 10, at the ROYAL ALBERT HALL, at Eight o'clock, when M^{me} Christine Nilsson, Miss Hope Glenn, M^{lle} Ida Corani and M^{me} Trebelli; Mr Sims Reeves, Mr Herbert Reeves, Mr Joseph Maas, Signor Foli, Mr Barrington Foote, Mr Leslie Crotty, and other eminent artists will assist, supported by a Full Orchestra and Chorus. Conductor—W. G. CUSINS. Tickets at Austin's Ticket Office, St James's Hall, and usual Agents.

M^{me} CHRISTINE NILSSON has the honour to announce that the first concert at which she will sing on her return from Paris will be the BALFE MEMORIAL CONCERT to be given at the Royal Albert Hall, on Wednesday evening, June 10, at Eight o'clock, when she will sing, from Balfe's grand opera, *The Talisman*, "Edith's Prayer," "Keep the ring" (with Mr Joseph Maas), and the rondo, "Radiant splendor;" and on this occasion M^{me} Nilsson will sing for the first time "I dreamt that I dwelt in marble halls," from Balfe's celebrated opera, *The Bohemian Girl*.

MR JOSEPH MAAS will sing at the BALFE MEMORIAL CONCERT, at the Royal Albert Hall, on Wednesday evening, June 10, the celebrated "Rose Song," as well as in the grand duet, "Keep the ring," from Balfe's *Talisman*, with M^{me} Christine Nilsson.

MISS EMELIE LEWIS begs to announce her ANNUAL EVENING CONCERT at STEINWAY HALL, on WEDNESDAY next, May 27, at Eight o'clock. Artists: M^{me} Liebhart, Miss Emelie Lewis, Miss Frances Hipwell, and Miss Clara Myers; Signor Rizzelli, Mr Joseph Lynde, and Mr Isidore de Lara. Pianoforte—Miss Madeline Cronin. Violin—Mr Jules Koopman. Violoncello—Mr Maurice Koopman. Recitation—Mr Webb. Conductor—Signor ROMILLI.

HERR S. LEHMYRE has the honour to announce that his ANNUAL CONCERT will take place on MONDAY Morning, July 6, 1885, at COLLARD & COLLARD'S CONCERT AND PIANOFORTE ROOMS (by kind permission of Messrs Collard & Collard), 16, Grosvenor Street, Grosvenor Square, W., at Three o'clock, kindly assisted by the following eminent Artists: Vocalists—Miss Agnes Liddell, Mr Henry Walsham, Signor Ria, and Mr Clifford Hallé. Instrumentalists: Violin—M. Buziau; Viola—Herr Königsberg; Violoncello—Herr Koopman; Pianoforte—Herr Lehmyre and his Pupils, the Misses Reece and M^{lle} Angelina. Conductors—M. Ganz and Signor Romilli. A Selection of Classical Pianoforte Music will be given by the Concert-giver and his pianoforte Pupils. Stalls, 10s. 6d., or Three for a Guinea; to be had at Messrs Stanley Lucas, Weber & Co., Music-sellers, New Bond Street, W.; and of Herr Lehmyre, 77, Charlotte Street, Portland Place, W.—Full particulars will be duly announced.

MR SIMS REEVES will sing at the LONDON CONSERVATOIRE OF MUSIC ANNUAL BENEFIT CONCERT, July 9, at Eight o'clock, St James's Great Hall. Herr Oberthür and many eminent Artists will also appear. Conductors—Herr Leideritz, Mr Walter Wesche, and Mr Lansdowne Cottell.

IN G, A, AND B MINOR. PRICE 2s. NET.

CHARLES SALAMAN'S ARAB LOVE-SONG, ZAHRA.

The Words by MALCOLM C. SALAMAN.

Zahra, farewell, the hours too swiftly go;
I hear the neighing of my steed below,
Eager to speed against the Arab foe
In yonder desert waiting.
Dear maid, my heart is bounden all to thee,
Yet all my soul is pining for the strife;
From thy soft arms I would not, love, be free,
Yet wandering and battle is my life—
Great loving and strong hating.
Sing me one song to linger in my ear,
Give me one hope to hold for ever dear,
And thou shalt find as trusty as my spear
The love with which I'm burning.
Then gallant steed, neigh on, we'll haste away,
Then fœmen tremble, for my soul's on fire.
Lions are fiercest when they stand at bay;
So will my arm for love's sake never tire
Till victor here returning.

"Mr Frederick King's admirable delivery of 'Zahra,' one of Mr Salaman's best and latest efforts, was among the gems of the concert."—*Sunday Times*.
"The Arab Love-Song is worthy of the composer's reputation, and shows that Mr Salaman's power of writing charming music is as strong as ever. Mr Leslie Crotty sang in a masterly style the Arab Song, and was encored."—*Manchester Courier*.

"Among the features of the evening was Mr Leslie Crotty's grand singing of Salaman's 'Zahra,' which, referring to 'the Arab foe,' seemed to have a special interest for Mr Gladstone."—*Sunday Times*.

London: STANLEY LUCAS, WEBER & Co., 84, New Bond Street, W.

MR OBERTHÜR has the honour to announce that his MORNING CONCERT will take place at the PRINCES HALL, on WEDNESDAY, May 27. Artists: M^{me} Elizabeth San Martino, M^{lle} Noemi Lorenzi, Sig. V. de Monaco, Signor Giulio, and Mr George Gear; M^{lle} Marianne Eisler, Miss D'Esterre Keeling. Conductors—Mr Wm. Ganz, Signor Romilli, and Mr G. Gear. Tickets, 10s. 6d., 5s. and 2s. 6d., to be had at the principal Music-sellers, at Princes Hall, or of Mr O. Oberthür, 14, Talbot Road, Westbourne Park, W.

MR WARD FRESTON (Tenor).—ENGAGEMENTS in Ballad Concerts, &c., WANTED.—SHIRVEL LODGE, Goring Heath, Oxon.

OXFORD, NEW COLLEGE.—CHORISTERS WANTED. Trial of Boy's Voices, on FRIDAY, June 19. For particulars apply to The PRECENTOR, New College, Oxford.

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the best principle with all modern improvements,

A VISIT TO THE LONDON CONSERVATOIRE OF MUSIC. (From "The Age.")

This very successful institution will be found in Porchester Square, Hyde Park. It is a large and handsome building, in a beautiful and healthy neighbourhood. It is out of the crowd, but conveniently placed within a few yards of the Royal Oak Railway Station. It stands alone, "untouched by baser stuff," partly surrounded with garden ground; and there is a fine view from almost every window.

I make my visit at about eleven in the morning, and find the page almost lost amongst a number of young ladies he has just admitted. These are students, ready for the morning work. Professors of the different branches of music make their appearance now and then, coming and going through the hall from different parts of the establishment, and the place is busy with greeting and hand-shaking.

Presently Mr Lansdowne Cottell, the genial and enterprising director, makes his appearance. He leads the way through a running fire of morning salutations; and I leave the hall with him to have a quiet survey, while the students are making themselves ready, and finding their different class-rooms.

I am soon impressed with the fact that the place is comfortably and almost luxuriously furnished—and very clean. In any part of the building the feet find themselves comfortable on good carpets. as the Conservatoire is full of students who not only learn here but live here as boarders, these home advantages are doubly acceptable. In every room there is an Ascherberg or an English piano of the best make. As far as I know there may be one in the kitchen also. I did not go to see, but it would not surprise me to find that even the cooks are allowed to refine the sauce with a little harmony, and place a sole amongst the fish. The French, German, and Italian professors on the establishment have my full permission to set this joke to music, or translate it into their own language.

The whole of the Conservatoire is fitted like a mansion, and there is throughout an air of comfort and prosperity. Mr Cottell is successful and happy in his work, and "full of it" all the time. When he gets mentally tired, he takes his tricycle out of the stable and enjoys a breather to the seaside. He has trained many good singers for the public, and several are famous. And they have not forgotten him either. On a large sideboard in one of the rooms I noticed a massive silver épergne about four feet high, surrounded by four other large pieces of silver—a suitably-inscribed present from students who have remembered the good training and sensible advice received at his hands.

The work of the morning has commenced. I find each room with its class and professor at work, and it is time Mr Cottell made a start, too. I accompany him to another part of the building to hear him give a singing lesson. In a large and pleasant room we find about fifteen or twenty young ladies awaiting his coming. Their chairs are arranged in a large semi-circle, and they are sitting very much at home with plenty of gossip for mutual entertainment. "Now, ladies, standing if you please," and the next moment Mr Cottell is at the piano, and the work has commenced. In the midst of striking chords and accompanying their songs, he is continually illustrating, advising, encouraging, or correcting bad productions. The exercises and comments go merrily on together, until this preliminary part of the singing lesson is ended, and all are seated. Now, each pupil has to sing a song separately, with stops and comments as occasion may require. Shortcomings are promptly set right, and good points are quickly caught, encouraged, and developed. All is bright, and earnest, and interesting. Indeed, the instruction throughout is in every way made attractive, sensible, and diverting. My listening is brought to an end by the entrance of Mrs Cottell, who, in her happy, business-like way, and with her hands full of letters, comes to have her word, and give her welcome. I must tell you that Mrs Cottell knows the art side and the business side of every branch of the work, and is thus enabled to enter fully into the management and spirit of the undertaking.

The London Conservatoire of Music can boast of a complete orchestra and choir, the conductors being Dr Hartmann and Mr Walter Wesche. There are, also, elocution classes, and many more advantages than we have space to speak of. For many years students from the Conservatoire have distinguished themselves at the Monday and Popular Concerts, at Covent Garden, and with the Carl Rosa and D'Oyly Carte Opera Companies. This of itself will suggest that the system of tuition is of a thoroughly practical kind and leads to success. Indeed, managers write from all parts to thank the Conservatoire for new talent.

I advise all who are interested to send for a prospectus. By the bye, an extra series of concerts is announced for the season, concluding July 9, at St James's Great Hall, when Mr Sims Reeves, Herr Oberthür, and many other eminent artists will appear.

MUSICAL MEMORIES.

HENRY STEEDMAN.

It occurs to me that some of your readers may possibly feel interested in some old musical memories of one who can no longer call himself young, save in spirit. About 1840 I first made acquaintance with Henry Steedman, a name entirely unknown to most of your readers, I doubt not, but which *deserves* at least to be better known, as I trust to show ere quitting the subject. He was in the book-binding establishment of a respectable bookseller in Edinburgh, under whom I served my apprenticeship to that profession. Both he and I were naturally fond of music, and about 1845-6 he attended a class of Dr Joseph Mainzer's. He very soon, however, perceived the fallacy of the "fixed Do" theory, and applied his mind to trying to master the "Movable Do" system. At this time Mr Curwen's system, now so popular, was scarcely known in Scotland, and Mr Steedman worked mostly on the plan of the old "sol-fa," as taught by Mr B. Gleadhill and others, although without being a pupil of Gleadhill's. In 1848 he had become a good reader of music, and also had a fair knowledge of theory, while I also had progressed pretty well upon the staff notation—knowing almost nothing then of sol-fa—and we frequently interchanged views. Many young men came about Steedman asking him questions about theory, to which he replied intelligently, and as he had a happy knack of explaining himself in a clear, homely, and graphic style, he was often requested to form a class for tuition in music. This he declined, but at last was so importuned that he consented upon condition that William Hardie, a pupil of Gleadhill's and a good tenor singer, who died some fifteen or twenty years ago, and myself would lend him an occasional help, which we willingly agreed to do. Preliminaries thus agreed upon, we (or, rather, the committee, for we were but *honorary* members) hired a small room, rejoicing in the pretentious appellation of "East Thistle Street Hall," and on the first night I think about twenty male members were enrolled, some of whom brought their sisters and sweethearts. Steedman's *modus operandi* was to devote about an hour to practising scales and theoretical instruction upon the "black-board," after which the class sang over a few simple choruses, chiefly in three and four-part harmony. In singing Steedman himself led the bass, Hardie, the tenor, myself, the alto, and one of the best voiced tenors or sopranos the melody. Homely as this method was, it was wonderfully successful, and not the less so that he encouraged any who chose to go forward and sing duets, trios, &c., before the class, thus encouraging many young singers of both sexes to go forward and gradually raise themselves into prominence. That much of the seed thus sown was good is certain. One of the best local teachers in Edinburgh was a pupil of Steedman; so was George Hastie, now Curator of the Royal Institution, Edinburgh, and celebrated as an intelligent and enthusiastic antiquary, and many others, some of whom became choirmasters and choristers in various places. The society (known as "The Thistle Solfeggio Club") at one time was nearly 200 strong, and for several years met in the large room under the Edinburgh Music Hall. From 1848 till about 1853, Steedman continued to act as conductor. He then retired in favour of Messrs W. Howard and F. W. Bridgman, as conductor and accompanist respectively. Alas for the mutations of time! My dear old friend, Henry Steedman, died in March, 1884! May he rest in peace.—D. BAPTIE.

Mrs HENRY LEE held a "reception" for the purpose of meeting Dr Samuel Kinns, who gave a most interesting lecture on "Moses and Geology." After the lecture Mrs Lee treated her friends and fashionable patrons to a musical treat. Miss Agnes Liddell, the new and successful ballad singer, delighted everyone with her Scotch songs, and Herr Lehmeier played several pianoforte solos, and also accompanied the singer.

MR FREDERICK PENNA'S DRAMATIC RECITAL.—Shakspeare's tragedy of *Othello* was dramatically recited on Tuesday night, May 12th, at Steinway Hall, by Mr Frederick Penna, a gentleman long known both as a singer and elocutionist. As this great drama has rarely, if ever, been attempted by reciters, in some degree in consequence of its subject, but in a far greater degree in consequence of the immense variety and force required for its adequate illustration, there is no existing standard except that of the stage to judge of its effect. Suffice it to say that Mr F. Penna did as much with the play as could fairly be expected from any single individual. His Brabantio was particularly good, and his female characters—viz., Desdemona and Emilia—were also well rendered. Mr Penna was textually very correct, and the songs were specially well given. At the close of the reading Mr Penna was warmly applauded by an appreciative audience.—*Morning Post*.

FACTS IN FRAGMENTS.

SEÑOR SARASATE'S CONCERTS.—The success that has attended these Saturday afternoon musical assemblies will hardly surprise anyone conversant with London society at this moment. Gradually, but surely, this remarkable violinist has gained his hold upon the public, and he now stands in the zenith of his fame, and certainly at the summit of his ability. To a tone that has never been surpassed for purity, and with perfect intonation, he adds technical skill, delicacy of execution, and a warmth of expression that creates the greatest amount of enthusiasm. It has been remarked that in compositions like Beethoven's Violin Concerto his tone is somewhat effeminate. It did not appear so to my ear—indeed, the first movement was admirable throughout, and although the time of the *finale* was somewhat hurried, and the bowing tricky, it was a very fine if not a perfect performance, full of delicacy and finish. Those who have heard this remarkable *virtuoso* play Mendelssohn's Concerto could not help remarking that its execution at the third concert (May 11) surpassed any of his previous attempts in this country. The *andante* was like one continuous love-song lovingly rendered; his singing tone was so pure that the audience appeared by their enthusiasm to desire its entire repetition. Of the *finale*, although it was marvelously effective, a reading was given that certainly was never intended by the composer. Highly finished it might be, and its difficulties mastered as though they were no difficulties at all, still, it was not the *finale* I have been accustomed to hear. A new violin concerto by Bernard was also heard for the first time in England, and made a favourable impression, for it was easy to understand and was played in perfection. Mr W. G. Cusins has been lending the assistance of a full orchestra at these concerts, and conducting with most commendable care; indeed, I have rarely heard a more perfect performance of W. S. Bennett's overture, *Paradise and the Peri*, and Schubert's ever-welcome *entr'actes* and ballet airs from *Rosamunde*.

RICHTER CONCERTS.—I have so few novelties to record that it is difficult to say anything that is new about these evenings. At the third concert a Fantasia by Glinka, called "Komarinskaja," amused if it did not instruct the audience. I believe it has been given at the Crystal Palace, but this was its first performance here, and rendered with Richter's usual dramatic effect. A Rhapsody by Brahms, for alto solo, male chorus, and orchestra, wearied by its excessive dullness. If it had no other effect, it prepared the audience for Beethoven's ever youthful, bright, and welcome Symphony in D, a work that can never tire or become wearisome. The third concert had but one novelty although two were expected. Liszt's Hungarian Rhapsody, No. 5, will not please those who look for the madness of its predecessors. It is merely a couple of melodies fancifully treated, and the audience which lost its reason over the former works took the present one with perfect composure. I have said so much in praise of Wagner's *Meistersinger*, and have listened with so much delight to the whole work, that I have little to add; still, the introduction to Act III. exhibits orchestra and conductor to so much advantage, that I can quite excuse the audience five times asking for it to be repeated. Herr Richter will not encourage these demands, and he feels that he has no authority to ask his band to do more than play the amount of music allotted to them. The second novelty did not present itself, it was the Concert-Overture of young D'Albert. Do the management think to heighten the relish by the delay? We had also on Monday an old friend, the Overture to *Oberon*, splendidly given and received with enthusiasm. Beethoven's "Eroica" Symphony ended the concert with the utmost satisfaction.

CRYSTAL PALACE.—A more enjoyable concert than that given last Saturday has never been heard here. Orchestra, chorus, and soloists were all at their best. Overture, *Fingal's Cave*, a Symphony by Haydn, quite new to this country, a Notturmo by Dvorak, all the incidental music written by Schubert for *Rosamunde*, and that written by Weber for the *Preciosa*. The chorus sang "The Minstrel Boy" remarkably well as a part-song, and also Bishop's "Sleep, gentle Lady," which, as usual, narrowly escaped an encore. They also did good service in *Rosamunde* and in the selection from *Preciosa*. The vocalists were Mdle Pauline Cramer, in an aria from Wagner's *Tannhäuser* and two German songs; Mr Charles Chilly, in Balfe's "Good-night" and "Love sounds the alarm;" Mr Watkin Mills, in Gounod's "Nazareth,"

with chorus, and Wallace's "Bellringer;" Miss Hilda Wilson infused great devotional expression into Gounod's "Golden Thread," and sang with charming simplicity Wade's "Meet me by moonlight alone." The concert seemed to combine every style of music, and all was exceptionally well done. PHOSPHOR.

A HALF HOUR WITH SIGNOR ARDITI.

(From "The Chicago Herald," April 18th.)

It was with a feeling of pleasurable anticipation that I repaired to the hotel where the master was residing, and this feeling was heightened when, having been conducted to his apartments, and in response to my knock I was bidden to "come in" in the cheeriest tone imaginable. My entrance discovered Signor Arditi looking over the score of a new opera at the piano, which, *apropos*, was embellished by a wreath of laurel and a large floral harp, inscribed with the words, "Al Merito, Signor Arditi." No description of the composer of the famous "Kiss Waltz" is necessary—all *habitués* of the opera are familiar with the round, genial face which has for so many years beamed over the footlights with a tranquillity which the caprices of numberless *prima donnas* or the glaring mistakes of handsome tenors but seldom disturbs. Indeed, the Signor is very like a sunbeam, so cheery is he in manner, and the musical rays which he has sent broadcast over the world in the form of vocal waltzes, polkas, &c., are very like himself in their happy vein. Signor Arditi speaks fair English for an Italian, but he always says: "I am very nairvous of my Engleesh." During the course of the conversation, and in response to my inquiry, the Signor said that he was born in a little Italian town—Crescentino—and that he had played the violin at the early age of three years and conducted concerts at eleven. In this connection Signor Arditi said that when in New York recently he had acted as a witness in the "Scalchi breakfast" case. "The lawyer he has asked me, 'Signor Arditi, how long have you been conducting?' and when I have answer, 'Oh, since I was such a baby,' (holding his hand three feet from the floor), the jury and every one they laugh, laugh." Signor Arditi first came to this country as a violinist on a concert tour with the great Alboni, and played in Castle Garden in 1847. The conductor and Colonel Mapleson linked their talent and fortunes together in Italian opera many years ago. "Mr Mapleson and I are all very friends, O, for many years—*più che fratelli*." The *maestro* went on to speak of celebrated singers, and told me how, years ago, when Mdme Nilson was a graceful young girl, she came to study opera with him, but his time being so occupied he was obliged to say: "Christina, if you wish to study with me, you will have to take your lessons on Sunday;" and so the singer who was to become so celebrated repaired to him every Sunday morning at 10 o'clock and studied until 2. The famed conductor speaks with pride of the many celebrated singers who made their *debut* under his *baton*; among them being Mdme Scalchi, and the American *prima donnas*, Valleria, Hauk, Van Zandt, Kellogg, and Nevada.

During the course of the conversation my eye was attracted by the handsome scarf-pin which Signor Arditi wore, and which he told me had been presented him by Queen Margherita, of Italy, in graceful acknowledgment of the dedication to her of his waltz song, "L'Incantatrice." The pin was in the device of a gold crown, surmounting the initial "M," which was wrought in diamonds. Depending from the Signor's watch-chain (itself a souvenir from Mdme Gerster) was a little charm which Signor Arditi values as a relic of the great Titians. The amiable *maestro* also showed me, with some pride, a little case containing a handsome set of studs, one set with an emerald, one with a ruby, and the third with a diamond—the stones representing the three national colours of *la bella Italia*. This from the *diva*, Patti, accompanied by a charming note in which she bade "God bless you," accompany the little souvenirs which testify to the popularity of the conductor. Signor Arditi said: "O, I have many beautiful souvenirs at my house in London, as well as several decorations from the crowned heads of Europe." While stored away in his comprehensive memory is an endless number of reminiscences relating to the bright lights of the musical profession, the profession in which he has for so long figured as the greatest conductor of the day. H. A. T.

"SONG"—says "A. L." in *Freund's New York Music and Drama*—"is the universal language of the world; in fact it equalizes mankind and meets all needs and wants. It is the mouthpiece of the infant's prattle, the merry language of the child, the soft toned voice of the youthful lover, the crooning lullaby of the mother, the heroic declaration of the soldier, the cheery note of the sailor, the hearty carol of the husbandman, and finally the solemn dirge of the grave-digger."

PHILHARMONIC SOCIETY.

Nothing could have been more satisfactory than the manner in which this society's seventy-third season closed on Wednesday night, May 20. A distinguished foreign composer was present to conduct the first English performance of an important work; a crowded audience attended, including the Princess of Wales, her three daughters, and the Duchess of Edinburgh; and the execution of the music proved worthy the traditions of our oldest and foremost association. Upon the success of the season thus happily ended every one interested in native art will congratulate himself. We have now an English orchestra, headed by an English conductor. By-and-by we shall have programmes that offer a liberal allowance of worthy English music, and then the sound of complaint so long familiar will be hushed.

The foreign composer mentioned above was Moritz Moszkowski, a native of Germany, but of Polish extraction. He is a young man, only just past thirty, and has been for some time known in this country by a number of works for pianoforte à quatre mains. These are everywhere popular, by reason of the freshness of their style and the charm of their general effect. But it is well known that a musician may write with distinction for the pianoforte and fail utterly when dealing with the larger resources of an orchestra. For this reason amateurs awaited the production of Moszkowski's symphonic poem, *Joan of Arc*, without positive anticipation of success, though, perhaps, with a specially open mind. The precise time when this work was written has not been stated. From internal evidence we are disposed to regard it as one of the two symphonies said, in Grove's *Dictionary of Music and Musicians* (1880), to have been then complete. In that case *Joan of Arc* is the production of a young man of five-and-twenty—a period of life when impulse has scarcely passed entirely under the control of judgment. There is a good deal of impulse in the symphonic poem. Youth seems rampant in various forms on its pages, and exuberance of feeling and expression prevails. But these are good faults. It is no more an "atrocious crime" to be young now than it was in Pitt's day, and the full life of early years, even when it "kicks over the traces," can be borne by those who remember that Time, the great tamer, lets none escape. No one is surprised that Moszkowski was led to take Schiller's *Maid of Orleans* as the heroine of an early work. The heroic story has a charm after all, especially for a young composer, who is able to find in it abundant provocation to musical utterance. Moszkowski styles his piece a "symphonic poem," but this term, which conveys an idea of something free from the restraints of recognized procedure, might easily mislead in the present case. The composer has endeavoured to combine the regular symphonic form with the irregular model affected by Liszt and others. Thus, while his *finale* illustrates a number of events with regard to nothing but their sequence; the first *allegro*, save for an important episode, is of classical design, and so is the second movement; while the third, though not a *scherzo*, runs in the *scherzo* mould. We are far from sure that this mixture of new and old fashions is quite happy, or that the discursive *finale* does not suffer by contrast with the closer knit, and, musically, more symmetrical movements in advance. Waiving the point just touched upon and taking the symphony as we find it, the composer may be praised for a judicious choice of subject matter. His first *allegro* treats of Joan's rustic life and the vision which transformed her from a peasant maid to a victorious leader of armies. The *andante* concerns itself with the heroine's inner consciousness and memories of the past. The third brings before us the triumphal entry into Rheims of the coronation procession; and the last, following the *dénouement* of Schiller's drama, offers a sequence of tableaux representing Joan in prison, her miraculous release, last victory, death, and apotheosis. Moszkowski has sketched with a free hand, and filled in the outline with a good deal of brilliant colour. Some of his designs are definite and recognizable, others are vague, but all may claim to be regarded as picturesque. They make us conscious of life and energy, of bold imagination and a vigorous use of means. But no purely musical work can stand upon its fidelity to a "programme" or mere pictorial suggestiveness. It must have merits as music *pur et simple* or it is little worth, and by this test it succeeds or fails. So, looking at *Joan of Arc*, certain faults at once meet the eye—faults, as already hinted, into which young composers naturally fall. The symphony is too prolix, and suffers from a redundancy, not, perhaps, of ideas so much as of the language through which thoughts are expressed. Moreover, a few combinations of orchestral colour are too frequently employed for desirable variety, and some of the themes are extended beyond the point where they become unmanageable and wearisome. These are undoubtedly the mistakes into which ardour and want of experience are apt to fall. Let us hasten to add that opposed to them are not a few merits such as induce us to anticipate a great future for the composer. Moszkowski

has a decided vein of melody distinguished by character. The symphony abounds in themes hardly one of which can be styled inapposite or commonplace. It furthermore reveals a mastery of orchestration within certain limits, and a harmonic method which, while not deficient in daring, atones for occasional rashness by a greater frequency of happy effects. Above all, the composer shows a power of imagination not to be undervalued, because, in the wantonness of conscious strength, it here and there runs riot. On the whole *Joan of Arc* is a promising work, if not that upon which Moszkowski's future will rest, and others of a like kind from his pen are sure of a warm reception at the hands of English amateurs. The performance, ably conducted by the composer, gave much satisfaction, and the symphony was loudly applauded, its author being recalled.

We must briefly dismiss the rest of the programme. It comprised Wagner's Overture to *Der Fliegende Holländer*, splendidly played under Sir Arthur Sullivan's direction; Beethoven's Pianoforte Concerto in E flat, solo by Herr Franz Rummel, and the Overture to Gounod's *Mireille*. The vocalist was Mr Santley, who in his finest manner gave Sullivan's "I wish to tune my quiv'ring lyre," and Handel's "Sorge infausta."—J. B.

ANOTHER ACCOUNT.

Johanna d'Arc, by Mr Moritz Moszkowski, is the work of a loquacious and fluent musician expressing himself correctly, clearly, and not without grace. It abounds with a certain kind of melody, the fund of which seems fairly inexhaustible; indeed, when we consider the inordinate length of this "Symphonic Poem" the quantity of tune surprises us. As to the quality, it may best be indicated by saying that the composer just skims the sea of triviality, rising now and then into the breezes of the quaint or the sprightly. Of the four parts into which *Johanna d'Arc* is divided, the first (*allegro comodo*) is the most interesting, because it is the first. But it is tedious, both in matter and in manner. The composer has nothing to relate which his listeners could not, at almost any moment, take out of his mouth. The first movement is a type of the rest, and as these lengthily spin on, the impression of commonplace increases. Given a musician of intelligence and poetical tastes, well educated in his art, who has no individual ideas strong enough to interfere with the play of his reminiscences, and you have all that is necessary for the production of such symphonic poems as *Johanna d'Arc* by the score. The triteness and conventionality with which the legend is treated would be difficult to qualify and impossible to surpass; at the same time, we are bound to say that Mr Moszkowski's music does not pretend to be more than it is; it wears none of the motley of affectation or charlatanism; its shallow but inoffensive verbosity is undisguised, and it is as honest as the skin between its brows. This, in these days, is a merit; moreover, we must add that the large audience at the Philharmonic concert on Wednesday recalled Mr Moszkowski, who had conducted the performance of his work, and applauded him with acclamations.—P.

SPRING SONG.

The world is glad, for Winter is past,
And Spring has sent forward her heralds at last:
The woods are green, and their carpets are set
With crocus, anemone, violet.

The Snow King has fled from the warm west wind,
Not a trace of his harsh sway lingers behind,
And the ancient Earth opens his mighty arms wide
To grow young again in clasping his bride—

The fresh young Spring—while all creatures are filled
With emotions sweet, and their pulses thrilled
With joy (like wine), and men's thoughts gain wings
In the hopes and wishes the glad season brings.

And Love, growing strong in the warmth and light,
Makes young hearts throb with his subtle might,
And age is by many a memory stirred,
As by a loved melody—long unheard.

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C. HOOPER.

Mr Emile Berger's pupils, Miss A. Stewart and Miss Armstrange, carried off the first and second prizes (£4 and £2 respectively), at the "Society of Arts Examination in Music," lately held at Glasgow, the examiner being Mr W. A. Barrett, from London. Mr Emile Berger is one of the most esteemed and most successful professors of music now located in Glasgow.

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 85.

1828.

(Continued from page 296.)

James Hook, the admired composer, died at Boulogne in the year 1827. He was born at Norwich in 1746, and was instructed in the first principles of music by Mr Garland, an organist in that city. His early attachment to that art by which he rendered himself so popular in this country was not more remarkable than the immense number of his musical productions. These, which amount to more than a hundred and forty complete works, consist chiefly of musical entertainments for the theatres, organ concertos and sonatas, and duets for the pianoforte, an excellent instruction book for that instrument, entitled *Guida Musica*, an oratorio called *The Ascension*, composed in 1776, and more than two thousand songs. Shortly after Mr Hook's first arrival in London, he was engaged at Marylebone Gardens, and being subsequently invited to accept a similar situation at Vauxhall Gardens, he became organist and composer there, and filled those important offices betwixt forty and fifty years. As an organ player Mr Hook highly excelled, and his organ concertos (one of which he performed every night at Vauxhall) evinced much science, taste, and execution. As a composer he was for many years extremely popular; and for natural and pleasing melodies in his songs, &c., he has not perhaps been surpassed. He was formerly for several years organist of St John's Church, Horsleydown. His time was a good deal taken up in teaching the pianoforte, by which his income was greatly extended, and to my knowledge his annual receipts from only two schools, one at Chelsea, and the other at Stepney, were six hundred pounds. Mr Hook had been twice married. His first wife, whose maiden name was Madden, was the daughter of an officer in the British service. She was a genteel and accomplished lady, and greatly excelled as an artist in miniature painting. She was the authoress of the successful operatic piece performed at Drury Lane Theatre in the year 1784, entitled *The Double Disguise*. Mr Hook had by his first wife two sons, the late Reverend Dr Hook, prebendary of Winchester, and the present Mr Theodore Hook, the author of several popular dramas. Hook was a very agreeable companion, displayed some wit, and had a happy knack of punning, which could not be exceeded even by Tom Dibdin.

The first of the Lent performances called oratorios, though no longer possessing that character, except at the beginning, commenced at Drury Lane Theatre on the 27th of February with *The Messiah*. From the motley character these performances have assumed, they have for several years been on the decline, and their failure has been accelerated perhaps by the character of some of the parts of which they are composed being such as to exclude that vast portion of the public denominated Methodists, who, though they can attend performances of what is understood to be sacred music, will not listen to the frivolous ballads continually sung in them by our most popular singers, some of whom will sing any production, Scotch, English, or Irish, provided the composer or publisher will pay them down a sum of money more or less exorbitant. This expensive system, which originated in the backwardness of the lovers of music to buy songs, however good, that had not been sung in public, has at length been partially superseded by the new mode of heading them with a cheap lithographic engraving, which causes them to be purchased with avidity.

When I came into the principal line of the musical profession, there was a degree of liberality amongst the singers which did them honour. If solicited to exert their talents for the benefit of a charity, they would have blushed at the thought of accepting any fees for their services; and if an individual case of distress was to be relieved, they were promptly enlisted in its cause. That such was the practice during many years, I have reflected on with a satisfaction which has of late been mingled with regret, owing to that custom having considerably declined. The following instance of generosity, however, induces a hope that the good old custom may hereafter be restored to its pristine vigour. In the year 1826, the directors of a small chapel in Chelsea determined on giving a little sacred music on a certain morning for the benefit of their infant Sunday school, and being desirous of going to the fountain-head for a singer, they applied to Mr —, who demanded and subsequently received for his exertions twenty guineas. When the performance was ended, however, and his fee had become tangible, Mr — expressed a desire to see the young Christians, to whom, "with a heart and hand open as day to melting charity," he generously presented five shillings.

To pay twenty guineas for a song or two exquisitely sung by an accomplished and delicate female vocalist may, perhaps, be worth the purchase, but to reward "a robust-pated fellow" with so exorbitant a sum appears to me to be monstrous.

The Concert of Ancient Music commenced at the Hanover Square Rooms on the 5th of March, and the Philharmonic Concert at the Argyll Rooms on the 25th of February. At the latter Mr Oury played a concerto on the violin. His performance was highly finished, his upper notes being perfectly in tune almost up to the bridge of the instrument. What would the eccentric Tom Collet have said could he have heard it? Collet, an excellent leader and violin player of his day, led the orchestra of Vauxhall Gardens in the year 1745, and had such an aversion to playing high, that he dismissed one of his violin performers for flourishing on the half shift, viz., one note above the confined compass of that time. Although this gentleman, who was a great pigeon-fancier, did not go aloft on the fiddle, he went every day up to the top of his house to see his pigeons fly, and on one occasion he was so lost in admiration of them, that while clapping his hands and walking backwards, he walked over the leads of the house, and in the fall must have been dashed to pieces, had not his clothes been caught by a lamp-iron, to which he remained suspended (more frightened than hurt) until taken down by the passers by.

At Covent Garden Theatre, Mdme Sala made her second appearance on the 4th of January, as the Countess in Mozart's adapted opera of *The Marriage of Figaro*. She again sang the original airs of Mozart with taste and feeling. The letter duet was admirably sung by her and Mdme Vestris. On the former representation, Mdme Vestris incurred the displeasure of the audience by introducing into Mozart's opera that silly trash of a ballad "I've been roaming." That the public had not sooner reprehended this system appeared to me extraordinary, for, during many years before, the introductions into our operas, however inappropriate, have been so numerous, that in some instances scarcely any of the original airs have been preserved. Indeed, this absurd practice has been lately carried so far that at one of our minor theatres a performer, in imitation of his betters, acting the part of a Turk, sang Davy's well-known song, "May we ne'er want a friend, or a bottle to give him." I need not add, the better to prove the absurdity of this, that the Turks are strictly forbidden by their religion to use wine. The active manager of the Theatre Royal English Opera House brought out on the 29th of July an English version of Mozart's comic opera, *Così fan Tutte*, called *Tu for Tat, or, The Tables Turned*. In this opera the singing of Phillips was generally applauded, and the efforts of Mdme Feron were lively and pleasing, and her songs highly effective. Mozart's charming music was listened to with great delight, and its various beauties were rapturously applauded.

(To be continued.)

WEST KENSINGTON PARK POPULAR CONCERTS.—Mdle Lilas Spontini is about to inaugurate at the Athenæum, Goldhawk Road, W., a series of evening concerts, in which she will be assisted by "most eminent artists." The programme will include selections of high class popular and concerted music. The concerts are announced to take place on Thursday, June 18th, and each Thursday evening during the month of July. At the first concert, the admired cantata for female voices and chorus, *The Elf in Night*, by Ignace Gibsons, will be given, and the talented composer himself, well-known as an accomplished pianist, will accompany the cantata.

THE STORY OF "AULD ROBIN GRAY."—This exquisite ballad was written by Lady Anne Lindsay, daughter of the fifth Earl of Balcarres. She was born on November 27th, 1750, and at the early age of twenty-one produced the ballad which Sir Walter Scott says "is worth all the dialogues which Corydon and Phylis have had together, from the days of Theocritus downwards." In 1793, Lady A. Lindsay married Mr Andrew Barnard, son of the Bishop of Limerick, with whom she went out to the Cape on his appointment as Colonial Secretary under Lord Macartney. Mr Barnard dying at the Cape, his widow returned to London, where she enjoyed the friendship of Burke, Windham, and others, until her death, which occurred in the year 1825. It was not until she was in her seventy-third year that Lady Barnard made known the secret of the authorship of this ballad. An amusing story is told in connection with its production. On Lord Balcarres' estate was a shepherd of the name of Robin Gray, and for some act of his Lady Anne resolved to immortalize his memory. Upon her little sister entering her room one day, Lady Anne said, "I have been writing a ballad, my dear; and I am oppressing my heroine with many misfortunes. I have already sent her Jamie to sea, broken her father's arm, made her mother fall sick, and given her auld Robin Gray for a lover; but I wish to load her with a fifth sorrow in the four lines. Help me to one, I pray." "Steal the cow, sister Anne," said her sister. Accordingly, we are told that the cow was "lifted."—From Cassell's "Illustrated British Ballads," Part I., for March.

FOREIGN BUDGET.

(From Correspondents.)

ROME.—Mlle Marie Wieck, sister of Mme Clara Schumann, lately gave a brilliant concert at the German Embassy, when she executed various compositions by Schubert, Schumann, Chopin, Hässler, and others. She was subsequently invited to the Quirinal Palace, where she played before the Queen, who complimented her very highly. The gifted artist will now give a series of concerts in Florence, Turin, and Genoa.

MONTE CARLO.—The musical season next winter will be devoted almost exclusively to comic opera, the only variation being an occasional operetta. Grand opera and concerts will, it appears, be completely ignored. M. Fabien, who possesses considerable experience, has undertaken the management. He has already engaged Mlle Isaac and Mme Galli-Marié, and is in negotiation with Mlle Van Zandt.

BRUSSELS.—The following will be the cast of H. Litolf's *Templiers*, which will be produced in November at the Théâtre de la Monnaie: Isabelle, Mme Montalba; Marie de Simiane, Mlle Wolff; René de Marigny, M. Dereims; Jacques de Molay, M. Berardi; Philippe-le-Bel, M. Dubulle; Enguerrand, M. Renaud; Châtillon, M. de Laquerrière; the Legate, M. Séquier. In addition to the above work and M. Chabrier's *Gwendoline*, M. Verdhurt has accepted *Callendal*, an opera by MM. Paul Ferrier and Henri Maréchal, which will be produced next winter.

BERLIN.—Herr Emil Götz, the popular tenor of the Stadttheater, Cologne, is playing an engagement at the Royal Operahouse. He opened as Lohengrin in Wagner's opera of the same name, and was much applauded. He has since appeared as Lionel in Flotow's *Martha* and Stolzing in Wagner's *Meistersinger*. Before leaving he will sing in *Jean de Paris* and *La Favorita*.—Andran's *Mascotte* has been successfully performed at the Walhalla-Operetten-Theater, where it was a failure in 1881. The change in its fortunes is due principally to Mlle Zimaier's spirited rendering of the part of the heroine. Herr Frederik, from the Residenz-Theater, Dresden, has succeeded Herr Van Hell as stage-manager at this theatre.

COLOGNE.—The novelties produced at the Stadttheater during the season just concluded, consisted of Delibes' *Lakmé*, Nessler's *Trompeter von Säckingen*, and H. Hofmann's *Aennchen von Tharau*. The principal revivals were *Der Widerspenstigen Zähmung*, *Zampa*, *Così fan Tutte*, *Joseph en Egypte*, *Genoveva*, and *La Favorita*. 18 evenings were devoted to Nessler; 15 to Wagner; 13 to Mozart; 7 to Offenbach; 3 to Beethoven; 2 to Adam; 6 to Auber; 1 to Bizet; 4 to Boieldieu; 5 to Delibes; 4 to Donizetti; 4 to Flotow; 3 to Goring Thomas; 5 to Götz; 6 to Gounod; 2 to Halévy; 4 to Hofmann; 2 to Herold; 2 to Kreutzer; 5 to Lortzing; 5 to Marschner; 1 to Maillart; 2 to Méhul; 5 to Meyerbeer; 2 to Rubinstein; 2 to Rossini; 2 to Nicolai; 3 to Schumann; 4 to Verdi; 3 to Weber; and 4 to Suppé.

MEININGEN.—Next November the Ducal Orchestra will start on a tour in the Rhine Provinces and Belgium. Hans von Bülow received a short time since an invitation, which, however, he was under the necessity of declining, to go to Rio Janeiro with the Orchestra, and give a series of Beethoven concerts there.

CASSEL.—The Musical Festival on the 29th and 30th June will take place in the large drill-hall of the Infantry Barracks, since it has been impossible to obtain the Theatre Royal for the purpose. The band of the theatre, too, will take no part in the proceedings.

BONN.—The solo vocal parts in Max Bruch's new choral work, *Achilleus*, at the approaching Musical Festival, will be taken by Mme Amalie Joachim, Herren Emil Götz, and Georg Henschel. The work will also be performed next winter by Stern's Choral Association, Berlin.

HAMBURG.—At the end of the present month, Herr Maurice, who will be eighty on the 29th inst., retires from the management of the Thalia-Theater, a post which he has held uninterruptedly for fifty-four years. The Thalia-Theater and the Stadttheater will then be united under one management.

MARSEILLES.—*Hérodiade* has been successfully performed at the Grand-Théâtre under the personal direction of the composer, who was presented by the regular patrons of the institution with a handsome art-bronze; by the singers with an artistic goblet; and by the orchestra with a gold pen and pencil-case.

VIENNA.—In consequence of a letter from Carl Sommer, in which he expresses deep regret for the outbursts of temper which recently led to his abrupt dismissal from the company at the Imperial Operahouse, and which he attributes to over-nervous excitement, the Intendant-General has not only restored him to his former position but granted him leave of absence to aid in repairing his shattered health.

NEW YORK.—M. Ovide Musin gave his last concert at Steinway Hall on Wednesday evening, April 29, before a large and very sympathetic audience. The young Belgian violinist has had the good fortune—says *Freund*—to make a conquest of New York concert goers, and the interest in him has not decreased but rather increased. M. Musin is a good exponent of the Belgian school; his playing is clean and graceful, sensitive to a degree in lighter passages, and upon the whole, "finished" in the completeness with which he presents the brilliant numbers of the modern violin school. M. Musin played Mendelssohn's E minor Concerto, with a true interpretation of its spirit; the *rondo* was especially well executed. Saint-Saëns' "Introduction and Allegro capriccioso" the young Belgian played magnificently. Mlle de Lussan sang the "Divinités du Styx." Mme Hopkirk played Schumann's "Introduction and Allegro Appassionato." The chorus of the Arion Society, with Herr Remmert as soloist, also assisted. M. Musin has taken the best wishes of his friends with him to Europe.

CARL ROSA OPERA COMPANY AT DRURY LANE THEATRE.

Saturday, May 16th, was busy at Drury Lane, the last day performance of the season taking place in the afternoon, when *Manon* was given, Ambroise Thomas's *Mignon* being played in the evening for the first time during the present series of representations. French *opéra-comique* was, therefore, in the ascendant all round, and, apparently, the people would have it so, a large and well-pleased audience attending on each occasion. The fifth performance of *Manon* proved clearly enough that M. Massenet's work has been accepted by our public. Demonstrations of satisfaction followed each act, while the patience with which the house sat during more than three hours, spoke volumes as to the interest felt. *Manon* now plays smoothly. The performers are familiar with their task, and the whole opera runs, so to speak, of itself. This was very evident on Saturday afternoon, when not a hitch occurred anywhere, and the principal artists—though some gave indications of fatigue—acquitted themselves with unusual distinction. Mme Marie Roze and Mr Maas were again the recipients of much popular favour, eminently deserved by their efforts throughout the whole of the second act and in the Seminary scene. Mr Goossens was an able conductor, and contrived to repress more than usual the exuberant energy of an orchestra which sometimes treats the "balance of power," as an exploded tradition. Mr Rosa's season lasts but two weeks longer. We suspect that, at the end, it will be found all too short, but the manager, at any rate, has reason for contentment with a campaign distinguished by victories like the production of *Nadeshda* and *Manon*.

Mignon was a special attraction on Saturday evening, for reasons other than that already stated. Not only did Miss Julia Gaylord and Mr Packard make their re-entrance as members of Mr Rosa's company, but the manager himself took his old place as *chef d'orchestra*. It is to be regretted that he cannot do so often, since there are few conductors better qualified by knowledge and artistic sympathy. With him the artists on the stage have every chance, and he feels instinctively when to drive with the loose rein that permits freedom of action and "go." He was greeted with rounds of applause, which no man in his position ever more deserved. The welcome extended to Miss Julia Gaylord was also cordial, the utmost sympathy being subsequently shown to her engaging embodiment of *Mignon*, a character she has made her own on the English stage, as she has that of the Colleen Bawn in Benedict's *Lily of Killarney*. Miss Georgina Burns gave the brilliant music of Filina with uncommon effect, obtaining the honour of a special call at the close of the opera, the remaining important parts being ably sustained by Mr Packard (Wilhelm), Mr Crotty (Lothario), Mr Lyall (Laertes), and Miss Marion Burton (Frederic). The gavotte introductory to the second act was so well played that it had to be repeated.

In connection with the coming Handel Festival the Editor of *The Magazine of Art* has arranged for the publication of an article, by Mr R. A. M. Stevenson, on "Handel and his Portraits." Its purpose is partly musical and biographical, and partly one of art criticism. It will be illustrated with engravings of the "Chandos Portrait," painted by Thornhill, from the Fitzwilliam Museum; of the fine Grafoni, in the same collection; of Mr Henry Littleton's famous Rouillac—the "Vauxhall Statue," as it is called; of Zinke's graphic and interesting miniature, now the property of Mr H. B. Lennard; of the engravings by Schmidt, which Hawkins thought the best likeness of all; and (by permission of Earl Howe) of the full length, painted by Hudson, for Charles Jeunens, the librettist of *The Messiah*, and from the first an ornament of the "Messiah Room" at Gopsall.

DEATHS.

On May 14, at his residence, 44, Rue Thiers, Boulogne-sur-Mer, France, ALEXANDRE REICHARDT, *Président-fondateur de la Société Philharmonique, OFFICIER DE ACADÉMIE.*

On May 20, at 112, Alexandra Road, St John's Wood, STANLEY CAZALY, son of STANLEY LUCAS, of New Bond Street, aged 22.

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The Musical World.

LONDON, SATURDAY, MAY 23, 1885.

MEYERBEER'S LAST SCORE.*

II.

(Continued from page 309.)

"The scene that I most feared (the Cathedral scene) is the one in which I have succeeded best." So wrote Meyerbeer in the letter I have quoted, and Crémieux, the family counsel, is kind enough not to dispute the point. "He was satisfied with it; it was, therefore, a sublime scene that we have lost." But, as the Master's complete satisfaction was inconvenient for the counsel's argument, and as, on the contrary, it was necessary to prove to the Court that Meyerbeer was not satisfied at all, what does the reader think was the argument adopted by the orator? We have seen that Meyerbeer, referring to the Erl King, said in his letter: "There are two ways of doing this," and the imperturbable counsel started hence to prove to the judges that, since Meyerbeer owned there were two ways, he had hesitated, and, since he hesitated, he was not really satisfied, and then came the usual apologetic lament over the Master's irresolution: "If you only knew, gentlemen, how indefatigable was Meyerbeer's brain, and what uncertainty there was in that immense genius, who, with his ardent love of the Ideal, thought he could never do enough, and but seldom felt satisfied with his finest works! We may say that, had he been able to attend the rehearsals of his *Vasco de Gama*, its production would have been very long deferred; thus you see what he wrote in the letter concerning the Erl King: 'There are two ways of doing this.'"

But, you triple Cicero, you have been told that he studied the two ways, one after the other; we have in our hands his two versions; and he wrote to me, so that no one, not even yourself, might be ignorant of the fact: "Be kind enough to tell me which of the two versions you prefer;" however humble the arbitrator, Meyerbeer chose him; his letter decides that point; there was, therefore, no ground for hesitating, and, if you and your clients did so, nothing prevented you from appealing to Fétis, who had just superintended the rehearsals of *L'Africaine* and would assuredly have asked nothing better than to oblige you by doing the same for the interlude in *La Jeunesse de Goethe*. But the will mentions *L'Africaine* and is silent respecting *La Jeunesse de Goethe*.

There is another fine argument: the will dates from the month of May, 1863, and at that period Meyerbeer was always talking about his score; he did so to everyone, especially to his friend, Crémieux, who will subsequently tell us so in his speech: "If I could ask the Court to decide favourably on the demand of M. Blaze de Bury, if I could cause Meyerbeer's heirs to lose the action without violating the last wishes of that great musical genius, I would willingly adopt such a course, so sweet to me would be the thought of hearing a last masterpiece performed at one of our lyric theatres, and seeing a fresh ray around the illustrious memory of Meyerbeer. Yes, I am the first to regret this last wish which, no doubt, deprives us of some immortal pages; but what can we do in face of the great master's sad injunction interdicting the publication of those works of his which have not already been given to the world?"

But, after all, where did M. Crémieux hear this sad injunction of the great master? Where does he find this "interdiction"? The will speaks, it is true, of occasional notes, of detached

thoughts, of unpublished compositions, of unfinished sketches and fragments, but pronounces, and, moreover, could pronounce, no interdiction affecting *La Jeunesse de Goethe*, which had become our joint work, and of which, in common justice, Meyerbeer alone had no right to dispose.

If Meyerbeer mentioned only *L'Africaine*, it was apparently because that in his eyes was something more important, and especially because he had been working at it for thirty years, constantly modifying and erasing; multiplying various readings in blue, black, and red pencil, and changing the cast as one generation of singers succeeded another. In my case there was nothing of all this—we were dealing merely with an interlude and were not so particular; as regards Meyerbeer, his responsibility was not the same in a theatre devoted to the spoken drama as at the Opera. He knew beforehand that, come what might, his glory ran no risk. If there was a success, he would engross it, while, in the contrary case, I was there to take a failure on my shoulders. Had my piece disappeared down a trap, the next day his interlude would have been resuscitated in symphonic form, like Beethoven's *Ruins of Athens*, or the fragments of *Struensee*. Triumph or failure, Meyerbeer could not fail to emerge triumphantly from the business.

It is possible, and I like to think it, that so much Machiavellism never entered the Master's mind; we will suppose then that the fault is mine, and that, according to the affectionate remonstrances addressed to me by Crémieux, I ought, above all things, to have had a good legal agreement. I own that idea would never have entered my head, and justice sometimes is wanting in shame to a degree that amazes one. Here is a man, a very great Master, who knew me ever since I was a child, and who wrote to me spontaneously (Berlin, 10th May, 1860): "I never failed to keep my promise with anyone, and I certainly shall not fail to do so with a friend like you." Fancy my going and asking this man to bind himself formally before a lawyer, after I had seen the score with my own eyes; after I had been present every day at his interviews with the managers; after I had heard him notify his requirements to La Rounat: The entire band and chorus of the Paris Théâtre-Italien, and, besides that, two male and two female singers, to be chosen by me, for the parts of Mignon, Gretchen, the Erl King, and the Father. "But," it will be said, "Meyerbeer was liable to die, and you should have taken your precautions against such an event." I again own I never thought of this, while Meyerbeer himself thought of it less than anyone. With respect to death he possessed the same faculty of forgetting which I discovered in the poet of the *Méditations* and *Jocelyn*. Every instant, Lamartine, by the distances he traversed in conversation, would call your attention to what he intended doing fifty years later on, and when Meyerbeer, at the age of seventy-three, piled poems on poems, plans on plans, and built up a future of unrealizable efforts, if fools could laugh at such a *lapsus*, men of right feeling saw in it only another proof of an imperturbable serenity derived from the habit of dealing with things of the intellect. What matters space and time to one who lives with ideas? If Meyerbeer did not enter *La Jeunesse de Goethe* side by side with *L'Africaine* in his will, he omitted doing so because the former work was in his eyes of less importance, and in some way mixed up with the current of his everyday existence.

(To be continued.)

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A FRENCH CRITIC ON FERDINAND HILLER.*

The *Cologne Gazette* brings us this week intelligence of the death of a great artist, Ferdinand Hiller, who died in the above town on the 11th May, after an illness of six months which caused him terrible sufferings.

If his loss excites in us a feeling of genuine sorrow, it is not only because his heart as a man was on a level with his talent as an artist, but, also, because Hiller, who spent the best years of his youth among us, in Paris, retained for France a sincere affection, of which he gave a striking proof at a time when some courage was required to do so, that is to say, a few years after the last war. Here is what he did not fear to write in the *Deutsche Rundschau*, in 1876, for perusal by his fellow-countrymen, then drunk with hate:—

* From *Le Temps*.

* From *Le Ménestrel*.

"People constantly accuse Paris with being the cradle of the most vacuous pursuits, and with following all the caprices of fashion. Yet it was in this same frivolous Paris that Beethoven's Symphonies used to be executed to perfection at a time they were scarcely known, even superficially, in Germany. Mendelssohn's works were performed here as they were performed nowhere else. Haydn was the object of the greatest and the most active admiration in Paris when people in Germany still saw in his Symphonies only so much music to be played between the acts of a piece. The noblest violin school, after the Italian, is the French, and, up to the present moment, Germany possesses no institution worthy of being compared with the Paris Conservatory. Then again, from Lulli to Meyerbeer, have not the French extended the most brilliant and most stimulating hospitality to such men as Gluck, Cherubini, Spontini, and Rossini? Whatever the present or future differences between the Germans and the French, no German of any intelligence ought to despise the latter, to whom, after all, in a hundred various ways, Germany is under the deepest obligation, and from whom, even now, it has to borrow so many works of art and literature."

The reader will acknowledge that, for the period when it was employed, this language exhibited remarkable courage, and denoted unusual independence of mind and character. In another matter, also, Hiller gave a fresh proof of the same qualities. He was a great opponent of the Wagnerian doctrines, and certain criticisms were launched against him, when, in 1872, the author of *Lohengrin* manifested the intention of going to Cologne and personally directing the performance of that work there. Some individuals affected to be astonished that Wagner should dare "to venture into the camp of his most decided enemies." Hiller, against whom this observation was directly aimed, immediately replied thus:

"Nothing could be less heroic on Wagner's part, since for many years *Tannhäuser* and *Lohengrin* have been successfully represented in Cologne, and the composer may be sure of achieving a complete triumph if he comes and directs his opera here himself. As people do me the honour of considering me his adversary, and seem to blame me in consequence, I may—while declaring that most of what Wagner composes, writes, and undertakes, is distasteful to me—remind them that I had this composer's compositions, especially the Overtures to *Faust* and *Die Meistersinger*, as well as his "Kaisermarsch," performed in an irreproachable manner at my concerts."

The concerts given at Cologne under Hiller's direction were the Gürzenich Concerts, celebrated throughout Germany. Hiller was an intimate friend of Mendelssohn's, about whom he published a charming volume of *Letters and Reminiscences*, excellently translated by M. Félix Grenier. We are, also, indebted to him for several other interesting literary efforts. As a composer, Hiller, who was thoroughly imbued with classical form, produced several operas (*The Catacombs*, *The Deserter*. . .), oratorios (*Saul*, *Prometheus*), and innumerable other compositions of all kinds. A remarkable pianist, and an excellent conductor (he conducted at our Théâtre-Italien in 1851), he achieved during his long existence every description of success. Having spent seven years in France, from 1820 to 1836, he knew all our great artists, and subsequently became intimate with the most celebrated artists of Germany. In short, he occupied a great position, and played a very active part in the musical development of the last half-century. France owes an affectionate tribute to the memory of a man, in all respects so distinguished, who loved her sincerely, and whom death has just carried off, aged 74.—A. P.

ALEXANDRE REICHARDT.

We regret to announce the death of Alexandre Reichardt, well known in London and on the Continent as an accomplished operatic and *Lieder* singer, as well as being the author of several popular songs, including "Thou art so near and yet so far," "Love's request," and other admired compositions. Mr Reichardt had been ailing for some time, and passed away last week at his residence at Boulogne-sur-Mer, leaving an amiable wife and many friends to lament his loss.

A one-act comic opera, *Le Maître de Village*, words and music respectively by two young aspirants for public favour, MM. Bevalot and Edouard Verschneider, both natives of Besançon, has been successfully produced in that town.

CONCERTS.

MR CHARLES HALLÉ'S CONCERTS.—A considerable audience was drawn to Princes Hall on Saturday afternoon, May 16, by the good things offered in the programme of Mr Hallé's second Chamber Concert. Dvorák's interesting and masterly Pianoforte Trio in F minor (Op. 65) headed the list. Amateurs may remember that this work was produced at a Popular Concert early last year, and that it met with a cordial reception on all hands. The Trio has since received a good deal of notice—enough, at any rate, to warrant its introduction to Mr Hallé's patrons at an early period of the season. It was played with rare precision and perfect sympathy by M^{me} Norman-Néruda, Herr Franz Néruda, and the concert-giver, who followed on with Schumann's Carnival Scenes, and honestly won the compliment of a recall by finished execution of difficult music. Handel's Sonata in D for violin gave M^{me} Néruda an opportunity of displaying the charm of her style in a work of the antique school. She plays Handel with exceeding beauty of effect, seeming to clothe the old master with fresh and unsuspected graces. Reinecke's Serenade in A minor for piano, violin, and violoncello, ended the concert in an interesting manner. The work is at once musicianly and characteristic, its second movement—a canon—being cleverly wrought, its Humoreske having just claims to the name, and its Andante with variations exerting the positive charm of melodious grace.—D. T.

MR AMBROSE AUSTIN'S CONCERT.—A concert of extraordinary attraction to the general public was given by the well-known musical entrepreneur, Mr Ambrose Austin, on Saturday afternoon, May 16, with the result that Albert Hall was well filled in every part. With such a quartet of singers as M^{me} Albani, M^{me} Trebelli, Mr Sims Reeves, and Mr Santley, together with Senor Sarasate as violinist, a "galaxy" of talent was present seldom heard at one concert. Mr Sims Reeves made some recompense for his numerous unavoidable disappointments by his artistic singing of the king of love-songs, Beethoven's "Adelaide," "The Requit," by Blumenthal (accompanied by the composer), and Parcell's war song, "Come if you dare" (*King Arthur*). M^{mes} Albani and Trebelli were never in better voice, the first named gave the *scena*, "Ah fors è lui," from *La Traviata*, in addition to the duet, "Tutte le feste," from *Rigoletto*, with Mr Santley, and the solo with chorus, "From Thy love as a Father" (*Redemption*), gratifying her audience with "Home, Sweet Home" as an encore. M^{me} Trebelli's rich voice in Gluck's aria, "Vieni che poi sereno," and Schira's "La Bella Mea," told with her audience to such an extent, that she returned to the platform and sang a French chansonnette in perfection. With Mr Santley's rendering of "Au bruit des lourds marteaux" (Gounod) and "O du mein holder Abendstern" (*Tannhäuser*), besides the before-mentioned duet with M^{me} Albani, the audience had a rare musical treat. Senor Sarasate's tone and phrasing in a Nocturne by Chopin was only equalled by the skill he displayed in his own fantasia on *Faust*, and in a Spanish Dance given as an encore. An efficient chorus and band, admirably conducted by Mr W. G. Cusins, performed the Overtures to *Euryanthe*, *Tannhäuser*, and *Masaniello*. Several part-songs were also given, the whole forming a programme unique in its attractiveness as regards executants and the works selected for performance.—W. A. J.

THE tenth annual concert of the West London Orchestral Society was given on Monday evening, May 18, at the Assembly Rooms, Eyre Arms, St John's Wood, and was an unqualified success, the large audience testifying their appreciation of the various solos and concerted pieces by loud applause. The concert opened with an Overture in B flat from the pen of the talented conductor, Mr W. R. Cave, composed when only 14 years of age, and was rendered with a vigour and precision we have scarcely ever known surpassed (even by a body of professional musicians); a sweet melody runs through the entire work and is a great credit to the ability of the young composer. We trust, in the interests of music generally, that the Overture will be published. The soloists were Miss C. Stephens, who gave the song, "Brookside" (another composition of the conductor), with great *éclat*; Miss Alice Thornton, who sang Gounod's "Ave Maria," with violin *obligato*, most successfully; Mr Constantine Parfrey, and Mr Ernest Conby, to both of whom great praise is due. One of the chief successes of the evening was, however, due to a lady whose name did not appear on the programme, M^{me} Marie Harvey, who sang the "Romanze" (Papini), with violin *obligato*, to perfection, and was most vociferously applauded. The flute solo, "La Sirène," Mr R. Tomkins, was played with very great ability by this young and clever amateur, and gave unqualified delight. Mr W. R. Cave also gave a violin solo by Sarasate in the most perfect manner, the difficulties of which could only be appreciated by those who understood the instrument. The Military Symphony of Haydn, and Beethoven's Overture to *Prometheus*, although a little ragged in one or two instances, were, however, rendered as a whole with much greater skill than amateur

societies usually attain, and the society is one of which the conductor and those mainly interested in its progress should be proud. A set of waltzes by Gung'l brought one of the best concerts ever given in St John's Wood to a close.—A. A.

THE spacious rooms at 19, Harley Street, placed at the disposal of M^{me} De Fonblanque, were thronged on Wednesday afternoon, May 20, by a company that took unflinching interest in the performance of a well-arranged programme. M^{me} De Fonblanque could scarcely have made a better selection than Pergolesi's aria, "Tre giorni son che Nina." The dainty theme of the old Italian master won favour by its simplicity, winning accents, and engaging rhythm, and these qualities were enforced with a corresponding art by the singer. In its interpretation M^{me} De Fonblanque showed good vocalization as well as true sentiment. Of quite another order was the ballad, "When my love comes back" (Wilfred Bendall), which, nevertheless, supplied the lady an opportunity for displaying excellence in enunciation. Mr Gilbert Campbell's manly bass voice was well engaged when singing Handel's "Si tra i ceppi." Not content with the honours of a vocalist, he essayed to add those of a composer, and to some extent succeeded. His new song, "I dream of thee by night, my love," has a smack of freshness in its phrases, for which, as well as for a vigorous interpretation, Mr Campbell gained loud applause. Miss Mary Davies favoured the audience with three ballads, "Lullaby" (V. Morgan), "The Poet's Song" (Bracken), and "My darling was so fair" (Taubert); Miss Damian and Miss Helen D'Alton contributed interesting numbers; while Mr Bernard Lane and Mr Frederick King imparted variety to the entertainment. Special commendation must be accorded Mr Joseph Maas for his rendering of Tosti's "It came with the merry May, love," and a new song, "An Angel's Wing" (Romilli). The talents of the Chevalier Wilhelm Ganz were utilized to advantage in the pianoforte accompaniments, and the unobtrusive art of Miss Bessie Waugh was called likewise into requisition in this department.—L. T.

M^{me} FRICKENHAUS, acting in conjunction with Herr Josef Ludwig, began a series of Chamber Concerts at Princes Hall, on Thursday evening, May 14th. The favour shown to concerts of the kind given by the artists above-named is no bad criterion of taste in a community. Here we have music free from claptrap; unaided by the sensuous and exciting affects of an orchestra, and relying for success upon art in its purest form. The works presented were varied in character and otherwise well chosen. A pianoforte quintet in A (Op. 75), by Kiel, led the way. It is not a strong work, although obviously following on lines by Beethoven. But if not strong, it is pleasing. A more charming movement than the *tempo di minuetto*, with its two trios, has seldom gratified a critical audience. The Quintet was admirably played by M^{me} Frickenhaus, Herr Ludwig, Mr G. W. Collins, Mr Gibson, and Mr Whitehouse. Schumann's "Etudes en forme de Variations" followed, and gave M^{me} Frickenhaus an opportunity which she turned to ample account. This English lady is now recognized as a leading pianist in the strictly classical school. Her playing is accurate, refined, and reverent. It bears no mark of pretence, bombast, or self-assertion, but deserves all the applause that genuine amateurs can bestow. She has never given better proof of her powers than in Schumann's work, the best evidence of which lies, perhaps, in the fact that again and again we were reminded of M^{me} Schumann's reading of the same music. Rheinberger's Sonata (Op. 57) for pianoforte and violin brought the two concert-givers into happy association; Herr Ludwig subsequently playing a Nocturne by Ernst and some variations by Paganini in such a way as to secure for himself a personal triumph. The instrumental music was relieved by vocal duets, very well sung by Miss Louise Philips and M^{me} Fassett, Miss Mary Carmichael accompanying.—J. B.

A FASHIONABLE audience, attracted by an excellent programme and a list of fairly good artists for its interpretation, filled the Beethoven Rooms on Thursday morning, May 14th, when M^{lle} Le Brun gave a concert. The songs she selected for the occasion displayed to advantage the excellent qualities of her art, and secured for the singer high appreciation. Perhaps Massenet's "Il est doux" (*Hérodiade*) afforded more scope for her powers than either "Enchanted ground" (Roedel) or "L'Indovina" (Fanny Puzzi). Still each supplied points of merit which made the *ensemble* complete. M^{me} Hirlmann rendered Sullivan's "My dearest heart" with breadth of voice and vigour of accent; and joining Signor Zoboli in "Senti Annetta" (Ricci), helped to secure loud applause for this mirth-provoking number. M^{me} Mathilde Zimeri was successful in songs by Rubinstein and Abt, as was M^{me} Sanderini in "Waiting for thee" (Fanny Puzzi), giving likewise special charm to Sullivan's "Dream of peace." A new song by Miss Marie Antoinette Kingston, composed to words by Mr Edwin Arnold, arrested attention by its melodic beauty and tender grace. It is seldom that a work more replete with charm of a certain kind as "Tell her" has been added to the

concert-room repertory. Simple in construction, natural in harmonic progression, it faithfully expresses the lines of the poet. Miss Kingston must be congratulated on her happy choice of words, the exquisite spirit of which she has caught and utilized. Unfortunately, the song's introduction to the public was attended with a disadvantage—the singer, Mr Baxter, being evidently indisposed. But, in spite of the weakness of executive skill, the merits of "Tell her" were firmly established. The efforts of Signor Bonetti in "O tu bel astro" (Wagner), and of Signor De Monaco in "O Paradiso," were received with favour. Mr Isidore de Lara excited positive enthusiasm in songs of his own composition. Liszt's "Rhapsody Hongroise" was vigorously played on the pianoforte by Signor Bisaccia.—D. T.

MR LEONARD GAUTIER gave a very pleasing and attractive concert at Steinway Hall on Thursday evening, May 14, the artists were Signorina Ponti, Misses Mary J. Williams, Norah Hayes, May Munden, Mr Egbert Roberts, and the concert-giver (vocalists); Miss Sybil Pallister, whose charming execution on the pianoforte greatly pleased the audience; M^{lle} Sophie Scotti, who recited "A Story of a Woman's Love"; Miss Emily Hardy (violinist), and Mr F. W. Shakel, who contributed a "Musical Sketch." Mr J. Broadbent was the conductor. The songs chosen by Miss Mary J. Williams were L. Gautier's "Dost thou remember?" and "To Chloe," by Sir Sterndale Bennett; and those by Miss Norah Hayes were "Alone" (P. Von Tugginer), and "La Serenata" (Braga). Miss May Munden selected the ballad, "Mitcham Town," and Marzials' "Leaving, yet loving." Mr Egbert Roberts received a warm greeting, his songs were "Steady and Ready" (L. Diehl) and "The Moonrakers." Mr L. Gautier gave, with his usual taste and feeling, Tosti's "Good-bye" and "Twas not to be" (Ducci); Miss Emily Hardy played the *andante* from De Beriot's second violin concerto and Leonard's "Airs Bohémiens et Styrien." Special notice should be taken of Signorina Ponti, who sang charmingly a "cavatina" from Verdi's *Attila*, to the delight of the audience. The concert was deservedly successful, and, we are informed, will probably be the forerunner of a series of concerts to be given by Mr Leonard Gautier, a composer now rising in the estimation of the public.

MISS EVA LYNN gave a concert on Wednesday morning, 6th May, at No. 1, Belgrave Square (by permission of Mr and Mrs R. D. Sassoon). A large and fashionable audience attended. Miss Lynn sang Robaudi's Romance, "Alla stella confidente," with taste, and will no doubt gain confidence after appearing more frequently in public. M^{me} Liebhart sang Lotti's "Pur dicesti," and Piusini's "I love my love" with her usual charm of style, and M^{me} Hirlmann was successful in songs by Signor Caracciolo (accompanied by the composer) and Halévy. Among the successful vocal pieces were "It came with the merry May, love," sung by Mr Dyved Lewis, "Thou'rt passing hence," by Mr Franklin Clive, and Mr Lionel Benson's Barcarolle, "Batelier, dit Lisette," rendered by Mr George Gear with perfect taste and genuine expression. Miss Lynn was also assisted by M^{lle} Jeanne Denys, M^{me} Hirwen Jones, Joseph Lynde, H. Logé, E. Fowles, Jules and Maurice Koofman. Some recitations were given by Miss Minnie Bell and Mr Reginald Webb. The accompanists were Messrs George Gear, Arthur Dorey, E. Fowles, and Signor Caracciolo.

SCHUBERT SOCIETY.—The 236th *Soirée Musicale* took place on Wednesday, May 13, on which occasion several young singers made their *début*, amongst whom were the Misses Deane, Crofts, Gardner, Mitchell. The artists who assisted were Messrs Beddows, Hause, Abercrombie, &c. Herr Schuberth conducted.

M^{me} SCHUBERTH gave her first "At Home" on Monday, May 18. The artists present included M^{mes} Stone, Euström, Zimeri, Selina Hall, Grey, Durant; Messrs Abercrombie, Beddows, Balfe, Peaks, Hause, &c.

HIGHBURY PHILHARMONIC SOCIETY.—The last concert of a successful season took place at Highbury Athenæum on May 18, when a new dramatic cantata, *Constance of Calais*, written expressly for the society and conducted by the composer, Dr F. E. Gladstone, was performed. The story is founded on an incident that occurred at the capitulation of Calais, when laid siege to by Edward III. The inhabitants held out for two years, but were then compelled, by plague and famine, to make a last desperate attempt to drive the English from their position. They failed, however, and Eustace St Pierre, who was in command, offered to capitulate provided that Edward allowed the citizens to depart with life and liberty. The King only consents on condition that six of the principal inhabitants should be delivered up to him to be put to death; but owing to the intercession of Constance, wife of St Pierre, with the English Queen, Philippa, their lives are spared. The cantata is written with musician's skill, though some numbers, owing to their vagueness of melody, could not have been very acceptable to the less

cultured portion of the audience, the intention being, perhaps, more to instruct than amuse. The libretto, written by Mrs D. Chambers McFall, is to some extent without rhythmic form, and the composition somewhat suffered from its unmusical language. A fairly good rendering was given, and at the finish both composer and artists were greeted with hearty applause. The programme also included a selection from *Alexander's Feast*, and Haydn's Symphony, No. 11, in both of which the band and chorus were more at home, the work of Handel being welcomed for its brightness and healthy, vigorous style. The artists were Mme Catherine Penna, Misses Florence Monk and Evelyn Gibson, with Messrs Iver McKay and Alfred Moore. Dr Bridge conducted the miscellaneous part of the concert.—W. A. J.

The second "meeting" of the third series of Beethoven recitals was held at Princes Hall, Piccadilly, on Friday morning, May 15, when Mme Viard-Louis played Op. 69, 70, 76, and 77, and was recalled after each. In the Sonata in A major, Op. 69, she was joined by Mr Libotton (violinocello), and the "conversation" was carried on *con amore* by the skilful executants. The Trio, Op. 70, in D major (Mme Viard-Louis, Messrs Carrodus and Libotton), was an exceptionally beautiful interpretation, and no one seemed to enjoy it more than the talented artist who accompanies the vocal music at these recitals—Mr Lindsay Sloper, who, no doubt, remembered his own successful *debut* in this favourite work. Mme Viard-Louis' solo pieces were the "Six Variations in D major," Op. 76, and the little known "Fantaisie," Op. 77. The vocal part of the concert was contributed by Mme Rose Hersee, who sang "Neue liebe," "O soothe me, my lyre," "O might I but Patrick love," and "Herz, mein Herz." The last-named song, especially, was charmingly given, and obtained a recall. It must be satisfactory to Mme Viard-Louis (who in her conscientious and loving rendering of Beethoven's works does not merely cater for popularity by re-producing favourite works already well known) to find that her audience is not only appreciative but increasing.—E. S. M.

MR GEAUSSANT'S CONCERT.—It might be well if many of the professors who give annual concerts were to follow the course adopted by Mr Geaussant in St James's Hall on Thursday night, May 14. Instead a programme made up of odds and ends—a sort of musical "crazy quilt"—we had one containing three notable works, to wit, Mr A. C. Mackenzie's cantata, *Jason*; a "Patriotic Hymn," for chorus and orchestra, by Anton Dvorák (first time in England); and the beautiful fragment which is all that musicians possess of Mendelssohn's contemplated opera, *Loreley*. When it is added that the principal artists to whom the interpretation of these things was confided were Mme Albani, Mr Lloyd, and Mr Santley, enough has been said for proof that Mr Geaussant acted upon a high estimate of public taste and requirements. In this respect, perhaps, he went a little too far. A modicum of alloy in the gold of his selection might have better promoted the greatest happiness of the greatest number. Mr Mackenzie's *Jason* was first heard at the Bristol Musical Festival of 1882, where it met with the ill-fortune of an indifferent performance, owing to wholly inadequate rehearsal. It has since been given in various parts of the kingdom, especially at the Wolverhampton Festival of 1883, but unquestionable difficulties have hitherto stood in the way of a perfect rendering. Better results were hoped for last night, and, we are sorry to say, disappointed those who anticipated them. In point of fact, the performance was so bad that even the singing of the eminent artists above-named could not prevent a sense of failure. This effect was due, first of all, to the orchestra, which played in a slovenly and often inaccurate manner; next, to Mr Geaussant, who seemed to have had little or no experience with an instrumental band; and, lastly, but only in a minor degree, to the chorus. We the more regret so poor an execution of the work because Mr Mackenzie had retouched his score, greatly improving some of the solos and writing a new air, or rather scena, for Orpheus, to which Mr Lloyd, the representative of that character, did all possible justice. *Jason* has yet to be properly performed in London. Mr Dvorák's "Patriotic Hymn" is a musical setting of verses from Vítěslav Hálek's poem, *The Heirs of the White Mountain*, well rendered into English by the Rev. Dr Troutbeck. It has been published as Op. 30, but, in its original form, at any rate, is the author's fourth work, and was composed fourteen years ago. Moreover, it was the first of Dvorák's productions to make him favourably known among his own Bohemian people. For this result a special reason may be found. The poetry expresses the sorrows and hopes of an oppressed nationality, such as the Czechs conceive themselves to be. It dwells upon the griefs of the Motherland, "beneath a load of sorrows mutely stooping," speaks of the dawn of a coming glory, and ends with an outburst of patriotic enthusiasm. Such a poem, set to music by an ardent man of their own race, could not fail to excite the Bohemian nation. It does not appear, however, that the hymn found a publisher till Dvorák's connection with

England began. It now comes forth dedicated "with feelings of deep gratitude to the English people," who, assuredly, know how to sympathise with the emotions and aspirations of which it is an expression. The music is interesting for purposes of comparison. Putting it side by side with Dvorák's later productions, it shows that the Bohemian musician has strengthened his means without changing his style. There are awkward passages in the hymn which the composer, having fuller knowledge of a "more excellent way" to the same end, would hardly write now. This, however, is not a matter for serious criticism, because it only in slight measure affects the worth of the music. We lose consciousness of technical blemishes in the deep emotionalism of the work, in its rich orchestral colouring, and daring but impressive harmonies. Most of all are we affected by the distinction which these and other qualities give to the hymn. Whatever Dvorák's music may or may not be, no one can justly style it commonplace. The connoisseur objects, perhaps, to the manner and method of particular passages; but he inevitably finds himself in the powerful grasp of the whole, and quite indisposed to press his demurrers home. Experience of the work before us supplies a case in point. No one can rise from its hearing without vastly predominating feelings of satisfaction. The contrapuntal episodes of the hymn are not important, effects of harmony and tone-colour being chiefly relied on; while the author shows his usual compactness of thematic material and the wonderful ease with which he can stir the deepest feelings when his subject is of a sombre cast. Without being easy, the choral music is throughout interesting. We doubt not, therefore, as to the success of the work in England. Mr Dvorák conducted its performance in person, but therewith could hardly have been content. There was much more satisfaction in the applause of a discerning audience. The *Loreley* fragment ended the concert, and was, of course, brilliantly sung by Mme Albani.—D. T.

A GOOD performance of Sir Julius Benedict's cantata, *The Legend of St Cecilia*, was given, under the direction of Mr George Calkin, on May 12th, in aid of the Boys' Home, Regent's Park Road. The choruses were well sung by the Primrose Hill Choral Society, and the soloists were Misses Fanny Moody and Mary Willis, Messrs Lance Calkin, and Frank Ireson. Miss Moody's voice was well displayed in the music allotted to St Cecilia, and her singing of the *finale* evoked so much applause that a repetition was demanded and given. The accompaniments, arranged for pianoforte, were played by George Gear in admirable style. The second part of the concert was miscellaneous, in which the same-named artists took part, in addition to Mr and Mrs Francis Ralph (violin and pianoforte), Miss Willis, who sang "Going to Market" (Diehl), and Mr Lance Calkin, who displayed his excellent tenor voice to advantage in "Alice, where art thou?" Miss Fanny Moody gained an encore for "Poor wandering one," the waltz song in *The Pirates of Penzance*.

MDME DE VIGNOLE gave an evening concert, at 27, Harley Street. The *bénéficiaire* was unable to appear, and so was Mme Lablache, through illness. This changeable weather causes much disturbance in the vocal organs. The artists who did appear gave great satisfaction. Miss Gertrude Roberts is an accomplished vocalist. Signor Monari Rocca and Signor Rizzelli are well known, and, it goes without saying, pleased everyone. Herr Lehmyre played with great effect solos on the pianoforte, and also accompanied the singers skilfully.

MISS CHRISTIAN CROSS announced a concert for Wednesday evening, May 20, at the Beethoven Rooms, with the assistance of Misses Buxton and Margaret Hoare, Messrs Thorndike and W. Shakespeare, as vocalists; Miss Winfred Robinson as violinist, and Mr Walter Bache as pianist. Miss Cross was to sing "Light in darkness" (Cowen), "Longings for Spring" (Schubert), and a song entitled "Whither," by H. M. van Lennep.

MR CHARLTON T. SPEER announced his concert at the Princes Hall for Wednesday evening, May 20, with Mrs Brereton and Mr Abercrombie as vocalists, the proceeds to be devoted to the fund for founding a scholarship in the Royal Academy of Music in memory of the late Mme Sainton-Dolby. Several of Mr Speer's compositions for the pianoforte were to be played by the composer, as well as a song, "A Firelight Story," to be sung by Mrs Brereton (violin *obbligato*, Mr C. Windeatt), were included in the programme.

MISS MADELENA CRONIN'S "Pianoforte Recital" at Princes Hall, Piccadilly, on Monday evening, May 18th, was attended by a very large and very aristocratic audience, who, nevertheless, were not afraid of exerting themselves by heartily applauding the talented concert-giver after each of her performances, which consisted, as may well be understood by those who know Miss Cronin's admiration for the works of the great masters, of Beethoven's Sonata in E flat (Op. 27) for pianoforte alone, a Romance by Schumann, an Impromptu by Schubert, an Andante and Prelude by Mendelssohn, a group of compositions by Chopin (whose Nocturne in G, Op. 37, by the bye, was

played in perfection) and solo pieces by other modern composers. The reception accorded to Miss Cronin and the applause she received were thoroughly merited, and we heartily congratulate the clever lady on the favourable impression she made on her audience. Miss Cronin had the aid of Miss Helen D'Alton, who sang Tosti's "Good-bye" so satisfactorily that she was obliged to return to the platform, when she favoured the audience with the ballad, "Darby and Joan," rendered so popular by M^{me} Antoinette Sterling. M^{rs}. Traherne and Ernest Cecil, the young duet singers, also assisted, giving with their usual effect Massini's "I Mulattiere," and a Neapolitan Tarantella by Tosti, admirably accompanied by M^{me} Mina Gould, Sig. Denza accompanying the songs contributed by Miss Helen D'Alton.

RICHTER CONCERTS.

In noticing the first concert of the present season we pointed out the ill-balanced character of a general scheme which gives the lion's share of attention to music not yet recognized, and never likely to be accepted, as classical. The programme set before a full house on Monday night, May 11th, provoked no such comment, since it contained two important works by Beethoven and one by Brahms, while the Wagner repertory was drawn upon for no more than a single piece. This put the pyramid solidly on its base, instead of, as we sometimes see it, on the apex. Beethoven was represented by his *Calm Sea and Prosperous Voyage* (Op. 112) and the *Symphony in D* (No. 2), concerning neither of which we called upon for details. The rendering of the symphony, as may be supposed, challenged comparison with the finest orchestral efforts, and the singing of the chorus in the cantata gave great satisfaction. In other words, the mighty master had justice done to him, which is saying a great deal, even when his less difficult productions are concerned. Brahms gave to the programme his Rhapsody for alto solo, male chorus, and orchestra, founded upon some gloomy verses in Goethe's *Hartreise in Winter*. This work has several times been heard in England, and more than once noticed here. It was first performed amongst us by the Cambridge University Choral Society, then by the Hackney Choral Association, and, we believe, had been once introduced to St James's Hall before last night. The Rhapsody is certainly not an agreeable work; we doubt if it has any title to be called great, even when measured by the Brahms' standard of greatness. So deep is the gloom of the solo—a most unthankful specimen of vocal writing—that the chorus following, itself heavy enough, seems bright by comparison. In the concerted music Brahms is at least intelligible and impressive, and the piece at any rate ends well. Miss Lena Little wrestled bravely with her task, but we do not wonder that she appeared somewhat ill at ease in the matter of phrasing. The performance of the work generally might have been better. Herr Richter's repertory was further increased by Glinka's orchestral fantasia, "Komarinskaja," a composition introduced some time ago at the Crystal Palace, where its quaint character made a favourable impression. Of artistic value the fantasia has little apart from the considerations due to its treatment of national themes, but the music is bright and pleasant enough to secure a welcome anywhere and at all times. As the inevitable Wagner selection, Herr Richter offered the orchestral piece made up of Siegfried's "Gang zu Brünhilde's Fels," "Tagesgrauen," and Siegfried's "Rheinfahrt," from the *Ring des Nibelungen*. This extraordinary example of musical patchwork was finely played, and much applauded by a part of the audience, who, it must be presumed, took the trouble to recognize the twenty or thirty representative themes marshalled in odd association.

Liszt's Hungarian Rhapsody in E minor (No. 5) was the novelty at Monday night's concert (May 18), the work being announced "for the first time in England." It is the least rhapsodical of the set to which it belongs, having, indeed, such form as consists in presenting two melodies twice over, with varied treatment. The character of the piece is elegiac, and we need scarcely add either that the melodies are striking, or that the orchestration is picturesque. Unhappily, Liszt shows once more that he cannot write for an orchestra without introducing a lot of "fustian." He will not be natural long together. Wagner once said of Meyerbeer that, travelling in a coach, he would lean out and grasp the reins, "that by the zigzag motion of the vehicle he might attract the attention of the passers-by." So Liszt performs antics in the orchestra such as might make musical angels weep. Even the poor little wild flowers of gipsy melodies are mixed up with bombast and blue fire. The new Rhapsody was well played, but coldly received. Quite a different effect was that produced by a capital performance of the Introduction to act 3 of Wagner's *Meistersinger*. The beautiful piece excited absolute enthusiasm, and a persistent though fruitless demand for repetition. No wonder, for we saw Music "clothed and in her right mind," where often she is as mad as the two lunatics who dwell

among the tombs in the country of the Gadarenes. The movement is one of those by Wagner that excites complaint and even anger, because a richly-endowed man devoted so much time and effort to the development of impossible theories, instead of, as in the present case, pouring forth strains which no age can wither, no custom stale. Schumann's splendid but gloomy overture to *Manfred* was not at all well played. One could hardly believe that conductor and orchestra were those which just afterwards rendered Wagner's music so perfectly. On the other hand, the overture to *Oberon* had justice done to it, as had the first and third movements of Beethoven's "Eroica" symphony. We have heard the Funeral March more impressively given.—J. B.

ANOTHER ACCOUNT.

The performance of the Overture to *Manfred* last Monday makes it clear why the name of Schumann so seldom appears in connection with the Richter Concerts. All those who love the music of Schumann know what *Manfred* is, and especially the Overture. It is sublime, in terror and in pity. Overflowing with human tenderness, full of fire and passion, it is, from end to end, one burning breath of inspiration. And this sacred flame embodies itself in a plastic form, and expresses itself with a freedom and directness, that Schumann rarely attained even with labour. Here there is no labour, no sign of fatigue, no one moment's failing of the inspiration which draws the broad outlines and finishes the smallest detail. Three abrupt chords, and then the slow, mysterious introduction, gradually quickening, prepares us. We feel the pleasure of expectation, expectation growing into ecstasy when the introduction merges into the *allegro*. But who shall describe the sensations that now succeed each other, ever keener and stronger as we are borne into the whirlpool of the music; it searches our hearts, we become one with him that wrote the music. What he felt at last, whilst pouring out the profound, pent-up emotions that tortured him for utterance, something of what he felt in that supreme moment we feel. It cannot be described in sober language. Can we call it an agony of pleasure! The time comes too soon when, in the storm's dying echoes, the voice of fate finally sounds, indomitable, relentless, and, with a deep sigh of complaint and infinite, restless yearning, the Overture to *Manfred* ends. It is the glorification of suffering. There is no change at the end, as we find so often in music, from the minor to the major, nor is the whole effect marred by a declaration of peace with the world. Rather than be content the soul will suffer to the end, never ceasing to long for the ideal life. From Schumann's music to a consideration of its performance last Monday we now turn. The goal at which Herr Richter aimed seemed to be neatness. Imperturbably, from that Olympian seat which he has lately adopted in accordance with our abominable English custom, Herr Richter beat time, and his orchestra went through their share of the task calmly, glibly, and as fast as possible. But the violins lacked vigour, their tameness being specially conspicuous in certain passages when the first and second violins answer each other. The brass, too, was poor. The conductor instilled none of his usual energy into the performance, and the spirit of the music was not entered into in the least. To Herr Richter *Manfred* is evidently a sealed book. This is not said in order to depreciate a great conductor. No one is perfect, and every one has strings missing from the harp of his nature. In Herr Richter's case the chord of Schumann finds no response. This is a curious fact, and a pregnant—curious since it places a limit to versatility, and pregnant through its consequences. For it follows, as a matter of course, that, from the now rapidly increasing repertory of this splendid orchestra, some of the finest of all music must henceforth be for ever excluded. To those who had heard the overture to *Manfred* properly played, as, for instance, at the concerts which M. Colonne directs at the Châtelet in Paris, the performance last Monday was intolerable; while to those who were unfamiliar with the work it must have seemed dull, dreary, and incomprehensible. Anyhow, the applause was not such as to encourage Herr Richter in repeating the performance. Schumann's music is doubtless uncongenial to him. It is not surprising that he should so seldom conduct it. But for the future it is sincerely to be hoped that no amount of persuasion will alter his determination to eschew it altogether.—J.B.

STATISTICAL.—The number of periodicals now published in Italy amounts, as we learn from *Il Trovatore*, to 1378. Of these 141 are published in Milan; 200 in Rome; and 120 in Naples; 160 appear every day; 112 two or three times a week; and 537 once a week. 200 (including sometimes *Il Pungolo*) are political; 58 politico-religious; 69 exclusively religious; 194 economical; 83 comic; 44 theatrical (11 being published in Milan alone); and 12 musical.

OVIDE MUSIN.

M. Ovide Musin, the famous Belgian violinist, arrived in London last week from America, but left for his native city, Liège, on Thursday night. He will there take the repose necessary after his lengthened tour through the United States (where he won golden opinions and silver dollars), previous to starting for St Petersburg and Moscow. M. Musin is engaged to play in both these cities in October next. He will then return to London *en route* for America, where he will make a six months' tour (visiting California and other places) under the guidance of G. J. Watson, the well-known *entrepreneur*, who for twelve years was manager for the late Ole Bull.

CITY TEMPLE CONCERTS.

(To the Editor of the "Musical World.")

SIR,—I have this day had my attention called to a paragraph in your issue of the 6th inst., in which Mr Minshall says that he saw a paragraph in your paper relative to an unfavourable reception given by the audience to the celebrated juvenile violinists, Holden Brothers. If he did see such a paragraph, and had been anxious to have done to others as he would be done unto, he would have written you (whatever his own private judgment might have been) that the Holden Brothers met with a most hearty and enthusiastic reception at his concert on the 23rd, and the papers say such have been their receptions without a single exception by every audience before whom they have appeared—the City Temple, St James's Hall, and other places in London as well as in the provinces.

Mr Minshall denies in the strongest terms that the concert was brought to an untimely end. As a matter of fact, here are six instrumental pieces of considerable length, some containing several movements for the violins and viola, to be played by the Holden Brothers, as he himself puts it, these were not played. Perhaps he will explain how, if three principal artists do not appear, and not a single one put in their place, the concert will not come to an untimely end.

The only reflection on, and deduction from, the said paragraph, was a protest against the growing evil of either the few or the many exercising their self-will and physical force to control a meeting and put down an artist; simply because they cannot appreciate, therefore no one shall. Every artist is only too anxious to please and give satisfaction, and every audience ought to know its duty and give all a fair hearing or leave the place, and I think Mr Minshall ought to have supported such a protest. There was not one word of reflection in the paragraph upon anyone save on the few self-willed who did not know the difference between a violin and a viola, and they would not be convinced because the programme said violins, and, for some reason, was changed to viola.

In conclusion, I know Mr Minshall has done a great and arduous work successfully and well, and with few hitches from first to last, and that he may long continue to do so is the desire of one who has often feasted at his bountiful concerts.—Yours truly,

LADY VIOLIN.

MUSIC AT TORONTO (CANADA).

(From "The Toronto Week," April 16.)

The Pavilion of the Horticultural Gardens was crowded on Friday evening, April 10th, by a representative gathering of amateurs and musicians, the occasion being a concert at which Miss Clara Louise Kellogg, Miss Agnes Huntington and the Buffalo Philharmonic String Quartet were the attractions. The concert proved to be a brilliant success, judging by the unstinted applause which the artists received. Miss Kellogg, who has so long and so worthily occupied a high position as an artist on the concert and the opera stage, and who had not been heard in this city since 1879, when she appeared as one of the stars of the Strakosch Opera Company, received a most enthusiastic welcome. She gave as her principal numbers the "Jewel Song" from *Faust* and the aria "Involami" from *Ernani*. Miss Kellogg has always been recognized as a thoroughly conscientious musician. She was recalled after each of her songs and was good-natured enough to respond with three extra numbers during the course of the evening. Miss Agnes Huntington, the contralto, who made her second appearance, won a genuine triumph. Her charming voice proved itself alike equal to the exacting requirements of "Non più mesta," and to the expression of the simple pathos of the Scotch song she gave as an encore. The playing of the Buffalo Philharmonic String Quartet Club under the direction of their leader, Mr Gustave Dannreuther, was an artistic treat. They gave a refined interpretation of three movements from Mendelssohn's quartet in E flat, Op. 12, and the *adagio cantabile* from Haydn's quartet

known as the "Emperor."—The first appearance in Toronto of Mdme Eugénia Pappenheim at the concert given by Messrs Suckling & Sons, on April 8th, in the Pavilion of the Horticultural Gardens was an event which had been looked forward to with much pleasurable anticipation. It was remembered by many of our music-loving citizens that during the London Italian Opera season which followed the lamented death of Mdme Therese Titiens, Mdme Pappenheim was brought forward by Mr Mapleson as the legitimate successor of the great soprano. In the *scena* from *Aida* Mdme Pappenheim displayed great dramatic power, and a voice of extensive compass and resonance. Mdme Carreno was the pianist, and the violinist was Señor Buitrago.

SONS OF THE CLERGY.

The 231st Anniversary Festival of the Sons of the Clergy was celebrated on Wednesday afternoon, May 20, under the dome of St Paul's Cathedral, with full choral service. The objects of this excellent institution have been so often dwelt upon, and are so widely known, that any detailed account of them would be now superfluous. No charity is more worthy of support, for no charity of its kind has, to the best of the means at disposal, effected more good. To relieve deserving and necessitous clergymen where practicable is alike the duty of churchmen and laymen; and this yearly reminder, solemnly put forth through the medium of an impressive act of worship, is not merely legitimate, but imperative. The Corporation, which, it is well known, owes its name to the fact that the original founders were all, without exception, sons of clergymen, has, for a couple of centuries and upwards, done valuable service; and its appeals to those outside, who, while unconcerned in the management of its affairs, cannot but feel an interest in its prosperity, have not been without the desired results. The choir consisted of 300 voices, accompanied by the organ and a full orchestra. As soon as the congregation were seated, Sir Arthur Sullivan's overture, "In Memoriam" was played. Divine service then began. The music to the suffrages was by Tallis; the *Magnificat*, and the *Nunc Dimittis* were sung to the music of Martin, and a selection from Dr Stainer's cantata, *St Mary Magdalen*, served for anthem after the third collect. After the sermon, preached by the Very Rev. Randall T. Davidson, M.A. (Dean of Windsor, and Domestic Chaplain to the Queen), the "Old Hundredth" was sung, the verses alternately in unison and full harmony, a fitting climax to a most impressive service. Collections as usual were made at the doors of the Cathedral.

SIR JULIUS BENEDICT.

On inquiry yesterday (Friday) morning at the residence of Sir Julius Benedict, the report was most favourable.

The following announcement has lately appeared in the newspapers:

"Lady Benedict is anxious to make known to the public that, owing to the protracted illness of Sir Julius, she is prepared to undertake the duties of Instruction in which he has been so long engaged, and is willing to give her best attention to the interests of any pupil who may be confided to her care."

It is well-known that Lady Benedict's thorough musical education fully qualifies her for the duties she wishes to undertake.

PROFESSOR SIR GEORGE A. MACFARREN, Principal of the Royal Academy of Music, examined, in the course of last week, the candidates for scholarships at the Music School attached to the Church of England High School for Girls, Upper Baker Street, assisted by the head music mistress, Miss Macirone, and made the following awards: The Senior Scholarship of one year's free tuition to Mary Elizabeth Pittman; the Junior Scholarship to Maud Goslin; the new Free Scholarship to Externs (or pupils of the music school only) to Harriet Larood Snellgrove; and a certificate of excellence and a prize in the senior harmony class to Mary Elizabeth Pittman, and in the elementary class to Margerite Anstie.

Pontifical High Mass will be held at the Pro-Cathedral, Kensington, W., at eleven o'clock to-morrow (Whit-Sunday), by the Right Rev the Lord Bishop of Amycla. A sermon will be preached by his eminence Cardinal Manning (Archbishop of Westminster). Haydn's First Mass, in B flat, will be given, and the offertory will be "Veni Sancte Spiritus," by Charles Santley (first time of performance). The Rev Charles Cox will be the organist, and the conductor Mr William Buels.

WAIFS.

The Alhambra, Rome, will shortly be opened for opera. Reichmann is now singing at the Stadttheater, Königsberg. Sig. Ciampi is the new manager of the Teatro Argentina, Rome. Felix Weingartner, composer of *Sakuntala*, is busy on a new opera.

Ponchielli's *Gioconda* will probably be performed next month at Leghorn.

Padilla, the baritone, has been made a knight of the Order of Roumania.

Carl Reinecke, of Leipsic, is writing a comic opera, to be entitled *Ovid am Hofe*.

Mdme Marcella Sembrich has been created a Royal Portuguese Chamber-Singer.

The tenor De Bassini is re-engaged for next season at the Teatro San Carlos, Lisbon.

Mdme Catharina Klafsky is fulfilling a short engagement at the Stadttheater, Hamburg.

Handel's *Judas Maccabeus* was performed at the fourth concert of the New York Oratorio Society.

Verdi has subscribed 200 liras towards the Monument in memory of Alessandro Manzoni at Lecco.

A young lady violinist, Signorina La Rosa, of Genoa, has created a favourable impression in Milan.

The 25th anniversary of the opening of the Carl-Schulze-Theater, Hamburg, occurred on the 6th inst.

Masini, the tenor, has sent Cardinal Sanfelice 5,000 liras for distribution among the poor of Naples.

Signor G. Muratori, the accomplished *Maitre de Chant et Compositeur*, has arrived in London for the season.

Kraft-Lortzing, a grandson of Albert Lortzing's, has written an operetta entitled *Der Schatz von Ottenbach*.

According to the *Arpa*, Masini will probably sing a few nights this month at the Teatro Brunetti, Bologna.

Suppe's new operetta, *Des Matrosen Heimkehr*, has been successfully produced at the Stadttheater, Hamburg.

Hermosa, by Sig. Branca, was to be performed before the end of the present month at the Teatro Costanzi, Rome.

According to the Lisbon *Amphion*, M. Lamoureux has been invited to conduct two concerts in the Portuguese capital.

Two fresh tenors, Frapolli and Anton, have been engaged for the Italian company at the Teatro del Liceo, Barcelona.

A new theatre is to be erected in Rome, near the Teatro Argentina, at a total cost of 12,000,000 liras, or about £480,000.

Mdme Sophie Menter will not resume her professional duties next winter at the Conservatory of Music, St Petersburg.

A subscription has been opened to place under the portico of the Milan Conservatory a tablet in memory of Lauro Rossi.

A young tenor named Emiliani has been singing with much success in *La Traviata* at the Teatro del Fondo, Naples.

A new opera by Victor Emil Nessler, composer of *Der Trompeter von Sakkingen*, will be produced in Germany next winter.

The baritone Del Puente, having concluded his engagement at the Teatro San Carlo, Naples, is stopping for the present in Milan.

The local papers speak in terms of high praise of Libia Drog, who lately appeared in the title-part of *Jone* at the Teatro Mercadante, Naples.

The benefit of Mdme Vaucorbeil, widow of the late manager of the Grand Opera, Paris, will take place on the 6th June, in the Palais du Trocadéro.

On the last night of the season at the Teatro San Carlos, Lisbon, the tenor Pelagalli-Rossetti was presented by the Queen with a handsome diamond pin.

The Chevalier Antoine de Kontski, the pianist, took part in a testimonial concert given a short time since at Washington (U. S.) to Miss Emma Thursby.

Meyerbeer once said: "A man can become accustomed to everything in this world, the loss of health, friends, fortune, or family—everything, in fact, except Halévy's music."

The new opera, *Eloisa d'Aiz*, libretto by Bassini, music by Codivilla, has been successfully produced, under the direction of Luigi Mancinelli, at the Teatro del Corso, Bologna.

The Italian season in Seville was brought to a close by a highly successful performance of *Aida*, the principal parts being sustained by Signore De Cepada, Mei, Signori Gayarre, Laban, and Meroles.

Signor Spagolla is the sculptor chosen to execute the Monument which will be erected to Lauro Rossi in the cemetery at Macerata.

Negotiations are going on with a view to the Orchestra of the Milan Scala undertaking a concert-tour, in the course of which they would visit Antwerp, Brussels, Strassburgh, Basle, Berne, and Zurich.

DEATH—A MYSTERY.

Oh! mystery unsolved by mortal man,
What secret doth thy gloomy curtain hide,
Why darkly loom to blight our earthly span,
And what lies deepest in our hearts deride?
Wilt thou annul for ever those fond ties
Whose mighty influence doth our hearts enslave;
Or, when thy spell hath waned, shall we arise
To reap a double rapture past the grave?

Oh, for an eye to pierce thy awful night,
Oh, for a magic that would bring to sight
The vanished face, the erewhile love-lit eye,
One moment's glance, then naught were it to die—
Naught to those left their earthly race to run,
Naught to those passing from the light of sun.

Shall we again behold that precious form,
Grasp firm the hand whose last convulsive clasp
Responded feebly ere thy rav'ning storm
Compell'd a being's last expiring gasp?
Or, shall we meet, to earthly likeness blind,
Forgetting all the thousand little acts
Which, tendril-like, our mortal hearts entwined,
And once were mem'ry's fondly-treasured facts;
Forgetting parent, brother, sister, friend,
Forgetting self, for self doth surely end
When all its feelings, actions, is a blot,
The very essence of its being forgot!

Alas, fell conjurer, vain 'tis to implore,
Ne'er gaoled lock'd, as thou, a prison door,
Ne'er Sphinx did hide as thou, a secret deep,
Ne'er dream play'd antie, as thy dreamless sleep!
Reap thou thy harvest, snatch the young, the fair,
Bid grey-hairs journey to thy sombre lair;
Laugh love to scorn, tell man 'tis love in vain,
The deeper cherish'd, deeper in its pain.
Wrench as thou wilt, cruel ogre, thou shalt yield—
See, Hope's bright star doth flood the battle-field!
Man, 'gainst thy scythe, a trusty blade shall wield,
Against thy blow oppose a potent shield;
That blade, that shield, thou doleful king of night,
Is trusting faith in God, the King of Light,
Faith, that the purpose of Almighty pow'r,
In planting seed, is not to curse the flower;
That bloom celestial, fair as human love,
Shall deck anew celestial glades above.

Arch-robber, Death, thy poison-fang is drawn,
Thou art but darkness ere the coming dawn;
Thy reign shall end as thou dost end this world,
Down, lifeless, monarch, down, shalt thou be hurled!
Thy own elixir compassing thy doom,
Oblivion reap, oh, warder of the tomb;
Let thy own poison for thyself distill'd,
Bring thee corruption—be thy task fulfill'd;
Drain deep the measure thou so oft hast brew'd,
Let life-sweat from thee, drop by drop, exude;
Thy torture turned upon thyself now feel;
Unpitied monster, dead, unpitied, reel!

H. C. HILLER.

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